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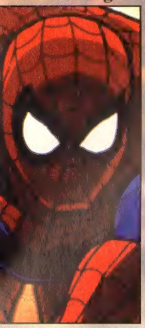

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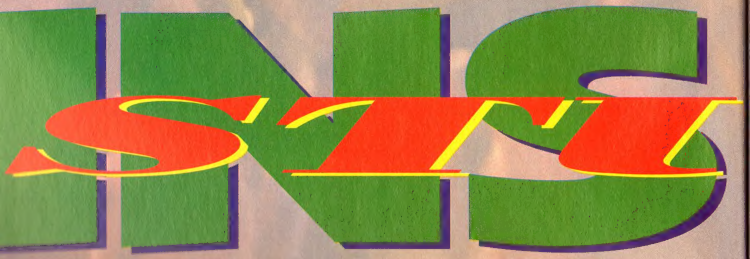

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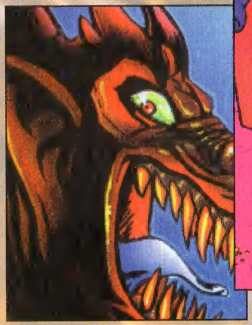

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IDLE

Thought Surfing Again!

LETTER FROM THE EDITOR

Just a little "thought surfing" this time - so grab a board and catch the next few waves with me…

• I was very excited to hear that Dark Horse and my friend Harlan Ellison have completed their "secret" two year project called *Dream Corridor*. Besides Harlan's always outstanding contributions, the line-up for the rest of the project is truly unbelievable. *Dream Corridor's* back-up features include: "Quicktime" adapted by Len Wein, Pat Broderik, and Ralph Cabrera; "The End Of Time Of Leinard" adapted by Faye Perozich and Doug Wildey; "Rat Hater" adapted by Faye Perozich and Michael T. Gilbert; "If This Be Utopia" adapted by Phil Foglio and Matt Howarth (see this issue's FYI for more on Matt); and On The Slab adapted by Faye Perozich and Gary Gianni. I'll go on record right now and predict that *Dream Corridor* will be one of those rare comic book creations that appeals to both modern comic collectors as well as Silver & Gold enthusiasts. Look out this January 'cause here comes Harlan Ellison!

• This is a big month at Overstreet. As you can tell, we had to polybag this issue so that it could hold all the great things we have for you fans! Things like the Generation X Prelude offer on the facing page, the cool Tekno phone card, and the intense Marvel Fleer Ultra card! All this and much more!!!!

• Look for the Overstreet Premium Ring Price Guide to hit the stands this month. With over 2,300 photos, this guide will revolutionize one of the fastest growing collectible markets.

• As always, this issue is full of great articles and interviews. Spider-Man fans will want to check out the Tom Lyle interview. He talks about Spidey and the fate of the Scarlet Spider…(Oops, that was supposed to be a secret!)

• I think you'll really like Tony Starks' "Comics In A Flash" this time. His retrospective of Werewolf By Night is outstanding. So is Steve Gentner's review of Planet Comics and Pat Calhoun's amazing insight into "Attack Of The Giant Ants". All three columns make me proud to be an editor!

• Don't miss our up close interview with one of the most talented guys in the business - Mark Waid. It'll knock you out!

• Coming next month: Razor 1/2! This comic will only be available for a limited time in Overstreet #21, so make sure you pick up a copy.

And there's a lot more that I know you're going to like in this, the 20th issue of Overstreet's Comic Book Monthly! (Can you believe it?) So thanks for joining us, have a great read, and may you fill the holes in your want list!

Gary

Gary M. Carter

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The Spider & The Fox

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This month (November), the most eagerly and anxiously awaited cartoon series of the fall season premieres on the FOX Children's Network. Spider-Man will debut with specials in November, and the regular series will begin in February, 1995.

The series tells the story of nineteen year old Peter Parker, sophomore at Empire State University, and his alter-ego, the Amazing Spider-Man. Peter is single, in college, and a part-time photographer for the Daily Bugle. While the show is very similar to the early days of Spider-Man, expect to see all of the new and old villains from the Spider-Pantheon, including the Lizard, the Scorpion, Doc Ock, Mysterio, Venom, the Kingpin, the Shocker, the Vulture, the Chameleon, and the Hobgoblin. Peter's personal life, as well, is complex. The single Peter Parker will have to contend with the romantic interests of Mary Jane Watson and Felicia Hardy.

Stan Lee, Avi Arad, and Bill Kerstetter are the Executive Producers of the show. As one of the creators of Spider-Man, Stan Lee has more than a passing interest in seeing the Amazing Arachnid reach the screen true to the comic book. "In the beginning I checked every premise, every outline, every script, every model sheet, every storyboard, everything to do with putting the show together. Now that our Spider-Man staff has been working on the show for close to a year I guess, obviously I don't have to check everything as thoroughly, because we've now turned into a smoothly functioning organization and I just now do spot checking of various things," says Stan.

While many fans of the comic book hope that Spider-Man will follow in the footsteps of Batman: The Animated Series, or Marvel's successful X-Men animated show, Mr. Lee has a different view of things. Says Lee, "Well, I don't think Spider-Man will follow in their (Batman's and X-Men's) footsteps. I think, I expect, I hope, and I trust that Spider-Man will set new standards and there will be other shows for millennia to come that will try to follow in Spider-Man's footsteps. Spider-Man, as an animated show the way we're doing it, has its own style. It has its own flavor. In the beginning, I myself wondered, 'What can we do to give it a different look, a different style than both X-Men and Batman?' I worked very closely with Bob Richardson, who's our Supervising Producer in charge of the show, and Dennis Venizelos, who's our Art Director. Basically, Bob Richardson, John Semper, Dennis Venizelos and I work with one other man, Co-Executive Producer Avi Arad. Avi Arad sort of functions as my partner in this area. He is absolutely brilliant and we have a great working relationship. He's a lot of fun to work with. He also, with me, has been on top of every phase and element in this show."

Lee describes the involvement and care that the shows creators are taking in bringing the Web-Slinger to the animated screen, "One other thing we do, when a script is finished and ready to be given to a storyboard artist, we have what we call a read-through. During this read-through, we all sit around at a big table and John Semper, the Story Editor, usually reads the script aloud so we can hear how the dialogue sounds. At that time Avi and I, Bob Richardson, John Semper and usually the writer and Tony Pastor, our Voice Director, hearing the script aloud, are very often able to say, 'Wait, that doesn't sound right, let's change that line.' or 'That read okay when we saw it on paper, but now that we hear it, I don't think Jonah Jameson would say that - let's change that a little.' It amounts to a fine-tuning of the script before it goes into storyboarding."

In addition to the new show, Spider-Man fans can look forward to a new Spider-Man line of toys. Avi Arad is spear-heading the toy development. Says Lee of Arad, "...The man is amazing when it comes to toys! In fact, creatively he's really a genius! He just seems to instinctively know what the public wants. I've seen him when he comes up with ideas for toys, designs for toys. They're just brilliant. He's a perfectionist, too. He checks out every little detail of everything he does. Even in the animation, he gets into every area and inspects and looks at everything. I have found him very exciting to work with." Fans will see the new Toy Biz figures this Fall, with characters including Spider-Man, Venom, the Hobgoblin, Peter Parker, Kraven, and many more.

Astute viewers of the series may notice the absence of a classic "origin" episode. Stan explains, "We have a very brief suggestion of his origin in the title sequence, the one minute sequence that appears at the start of the show. But, the reason that we didn't have his origin in this is that first of all, I think everybody knows it. If any adults who never read comics, and there are a few of those around, don't know it, they just have to ask their kids. But, the *main* reason is that Jim Cameron will be doing his origin in the live-action movie that he's working on. We didn't want the public to be satiated with origin stories. We want it to be a very exciting, unique thing when the live action movie comes out."

By Andrew Thomas Lee

Fans will notice a continuity running through Spider-Man. Stan Lee says that there are a few running threads in the first set of thirteen Spider-Man cartoons. These include the three-part Alien Costume Saga, culminating in the birth of Venom, a two-part Hobgoblin story, and a two-part Spider-Slayer story. In the next set of thirteen episodes Lee promises a much broader story arc running through all thirteen episodes. The second batch of episodes promises to introduce more Marvel characters into the show while the first batch of shows concentrates on Spider-Man's villains. Says Lee, "We had so many villains to bring in, in the first thirteen, that there just wasn't room for anything else."

Spider-Man sees print in newspapers across the country everyday, he is featured in several comic books each month, and now he reaches out to a new audience in the cartoon world. When asked to reflect on the different versions of Spider-Man in the media, Mr. Lee responds, "In the cartoon, he's still single and dating. In the comic strip he's a married man. So, he is a little older in the comic strip. Certainly, having a sense of symmetry, I would prefer it if the cartoon and the live-action movie and the comic books and the newspaper strip were all the same. It really is impossible. I haven't had any complaints or I haven't noticed that it's bothered anybody. The newspaper strip is really different than the comic books, and yet there doesn't seem to be a problem with that. In fact, maybe the readers enjoy seeing different versions as long as they are all true to the basic gestalt of Spider-Man."

Indeed, with so many new super-hero cartoons on television, Stan Lee explains what will separate Spider-Man from the rest. "Well, to me, at the moment, there's nothing like Spider-Man on television. Most of the shows now are group shows like the X-Men and now this new WildC.A.T.s, even the live action ones like the Power Rangers and this Samurai Syber Squad. They're all groups and Spider-Man is the only single. I'd like to think Spider-Man has a flavor that's uniquely his own. Even if there were other single character shows, none of them have the same personality. Spider-Man has a lot of humor in it. Some of the action is superb. We've been using computerized action for the scenes. When you see Spider-Man swinging from building to building and sticking to the walls and so forth, doing his acrobatic gymnastics during fights, it's really senses-staggering. It's dynamite! I've watched animation all my life and some of the scenes in the Spider-Man show are really spectacular! We've used computers. We've used the top artists we could find here in the Western Hemisphere. It definitely has a look all of its own. It's very mind-boggling."

With a genuine understanding of the disappointment that some Marvel fans have voiced about their favorite characters' translations to the screen, Lee assures fans, "Well, I think anybody who likes the comic books, and that's most everybody, I think that they will not be disappointed. For the first time, they won't be disappointed in the way the characters are depicted. I think they'll be pleased to see that the show very much has the same spirit and integrity as the comic books themselves. It hasn't been watered down and it hasn't been trivialized the way so many of them are when they hit TV."

It is clear that Stan Lee realizes the importance of the comic book public, says Lee, "It's the readers of Overstreet and publications like it that make up the backbone of the comic book buying public. We certainly hope that whatever we're doing at Marvel is finding favor in the eyes of the Overstreet readers. To me, the readers, and the fans, and the friends of comic books have been the most important people. Obviously, without them there are no comic books. We've always tried at Marvel to play fair with the fans to give them their money's worth."

Cartoon fans will certainly get their money's worth this fall when Spider-Man premieres. The new cartoon promises to be an *amazing* production, with *spectacular* stories, that will lure fans into its *web*. The cartoon promises to show fans just what Marvel Films can do and what lies ahead for James Cameron's live-action production of Spider-Man.

The First Thirteen Spider-Man Episodes!

Night Of The Lizard

Peter Parker and his college science professor Dr. Curt Conners explore neogenics as a method of limb regeneration. But while experimenting on himself, Connors accidentally becomes the Lizard, a half-man, half-reptile monstrosity that terrorizes Manhattan and subsequently kidnaps his own wife. Spider-Man's task is doubly difficult because he doesn't want to hurt the good friend he knows is trapped inside... but he must stop the inhuman beast who is out of control.

The Sting Of The Scorpion

Daily Bugle publisher and media magnate J. Jonah Jameson hires Dr. Farley Stillwell who's developed a new form of genetic engineering to create a super-hero who will capture and unmask Spider-Man. But the Scorpion proves an embarrassment when the man-made monster turns on his makers and rampages through Manhattan. Spider-Man must use his scientific expertise, as well as his web-slinging, to save the day.

The Spider Slayer (Part 1)

In order to pay off his debt to the crime boss known as the Kingpin, Norman Osborn, a multi-millionaire industrialist, hires Spencer Smythe, a robotics engineer, to design a powerful robot called the Spider-Slayer to capture and destroy Spider-Man. But when Peter Parker's campus rival, Flash Thompson, puts

on a Spider-Man costume as a party gag, he's the one who gets captured by the deadly cybernetic device.

The Return of the Spider-Slayers (Part 2)

The Kingpin coerces Alistair Smythe, Spencer's brilliant son, to extend the limits of his father's technology and build a new line of robotic Spider-Slayers...to finally capture and destroy Spider-Man. Alistair also decides to go after the people he holds responsible for his father's demise...Norman Osborn, Flash Thompson, Eddie Brock and J. Jonah Jameson. Spider-Man barely defeats each robot individually, then to his surprise, they combine to form one gigantic Tri-Spider Slayer with three times the power!

The Menace Of Mysterio

Mysterio, a master of illusion and special effects, masquerades as Spider-Man while committing crimes to convince J. Jonah Jameson and the public that Spidey's gone bad. Finally, with the help of Police Detective Terry Lee, Spider-Man locates the illusionist in an old studio and struggles through a deadly special effects maze to capture the villain and clear his own name.

Doctor Octopus: Armed and Dangerous

Otto Octavious, a respected scientist and inventor, became known as Doctor Octopus when his robotic arms became fused to his spine in a laboratory accident. Bitter and a bit insane, he kidnaps heiress Felicia Hardy and holds her for a ransom that will make up for the humiliation he's suffered at the hands of the Hardy Foundation. J. Jonah Jameson becomes an accidental captive and it's up to Spider-Man to free them both.

The Alien Costume (Part 1)

A space shuttle piloted by J.J.'s son, John Jameson, crash lands on the Tri-Borough Bridge carrying two strange meteors — one that could provide a new nuclear fuel and one that contains an alien substance. The first is stolen by the Kingpin's henchman, the Rhino, just as Spider-Man arrives to save Jameson and the co-pilots. When the Rhino sends the aircraft off the bridge, Spider-Man emerges from the water with a dark stain covering his costume. Exhausted, he heads for home, only to awaken hanging from a skyscraper, now clothed in a black version of his costume.

J. Jonah Jameson blames the wall-crawler for the meteor theft and offers a million dollar reward for him. Eddie Brock uses the Daily Bugle to continue his own personal assault on Spider-Man, while Spider-Man discovers he likes the new attitude and augmented powers the new suit gives him—until he catches up with the Rhino. Then he realizes along with his new costume came a nasty streak that makes him wonder what he's become.

The Alien Costume (Part 2)

Ducking bounty hunters on every corner, Spider-Man angrily goes after the man responsible for libeling him: Eddie Brock. Finally, it's Mary Jane who points out that Peter is not acting like himself, which confirms his vague fears...the new suit has changed him. He seeks help from Dr. Curt Conners who discovers that the suit is alive!! And Peter is the host organism!

The Shocker, Alistair Smythe's latest creation, snatches the incriminating photos of the Rhino and Spider-Man is apparently defeated in their battle. But he miraculously shows up at Smythe's lab to steal the Promethium-X back from the Kingpin. In a bell tower battle, Spider-Man finally rids himself of the alien symbiote, but as luck would have it, Eddie Brock accidentally becomes its next partner.

The Alien Costume (Part 3)

The Kingpin is furious at Spidey and sends the Shocker and later the Rhino out to finish Spidey off with the aid of another new invention of Alistair Smythe. Meanwhile, Eddie Brock, as the symbiote creature Venom, is

busy playing cat and mouse with Spider-Man, intruding on Peter's private life and making it clear he knows the web-slinger's identity. Peter soon realizes that the pumped-up Eddie as Venom is stronger than he is. Worse than that: Spidey's spider-sense doesn't work around Venom!

Kraven the Hunter

Spider-Man finds himself caught in a deadly triangle with a doctor from Africa named Mariah Crawford and the man who has stalked her all the way to America...Kraven the Hunter. The two met on safari in Africa, when Dr. Crawford saved Sergei Kravenoff's life with a native potion. But the medicine had a strange side effect: Kraven developed prodigious powers causing him to menace any in his path, human or beast. Dr. Crawford fled Africa, accepting a research position in New York but Kraven followed. When Spidey prevents Kraven from kidnapping the good doctor, Kraven misinterprets the web-slinger's intentions towards Dr. Crawford. Kraven vows to begin his greatest hunt...for the man who stole his love's affection!

The Hobgoblin (Part 1)

Norman Osborn hires hitman and thief, the Hobgoblin, to take out Osborn's "silent" partner, the Kingpin. When he fails in the attempt, the Hobgoblin changes sides, kidnapping Norman's son, Harry. Harry just happens to be best friends with Peter Parker.

The Hobgoblin (Part 2)

When Aunt May is slightly injured by one of the Hobgoblin's pumpkin bombs during the kidnapping of Harry, Spider-Man enters the fray with a vengeance. After several battles, the trail leads Peter to Oscorp and Harry's own father. For Peter, rescuing his friend is easy compared to explaining to Harry that his own father is involved.

The Chameleon

An international spy and hitman known as the Chameleon plans to assassinate two major diplomats on the brink of signing the peace proposal of the century. S.H.I.E.L.D. director Nick Fury solicits J.J. Jameson's assistance in an effort to prevent the "human shape-shifter" from derailing the proposal signing. But only Spider-Man with his super keen "spider-sense" can discern who is really whom and stop the criminal before it's too late.

The Vulture

When Adrian Toomes purchases the neogenic recombinator technology from Empire State University, he enlists star science student Deb Whitman's help. But it is soon apparent to Debra's science rival and friend Peter Parker that there's more to this "organic engine" design than meets the eye—namely a new villain is flying the skies and terrorizing Manhattan.

Hydro-Man

Mary Jane is being stalked and asks Peter Parker to take photos of the suspect, who turns out to be her former boyfriend, Morris Bench, who's undergone an accidental metamorphosis and become Hydro-Man. Spider-Man is nearly beaten by the semi-liquid culprit until the web-slinger remembers H_2O is used as a catalyst in many chemical reactions...

Amazing Spider-Guy!

An interview with Tom Lyle

Could you tell our readers a little about yourself?

Let's see… I was a late-breaker into comics because of my career in advertising art. When I finally got around to breaking into comics, I was 32 years old. I had always wanted to work in comics, so when an opportunity to work with a small company came along I took it.

After some work with a few smaller companies, I began to work for Eclipse with Chuck Dixon. I worked for Eclipse for about a year and a half doing the Sky Wolf backup stories in *Airboy*. Then Chuck and I created a strip together called Strike!. It just sort of snowballed from there. From Eclipse, I went to *Starman* at DC and *Starman* lead to the *Robin* mini-series. I also did the *Comet* while I was at DC, which I plotted and drew, but didn't get to script. I also did all three years of the *Robin* mini-series. Unfortunately, the timing worked out so that I had already committed to doing some *Spider-Man* work and I couldn't do the regular *Robin* book. It's unfortunate only in the sense that I miss *Robin*. I just finished my first year as the regular artist, on *Spider-Man* but I've been actually working on *Spider-Man* and related projects like the *Venom* mini-series almost two years now.

What's the first Spider-Man book you worked on?

The first thing I did was the *Amazing Spider-Man Annual* #27. That was sort of my warm-up for the Maximum Carnage story arc. I drew all three issues of Maximum Carnage that were in *Spider-Man*… (#35, 36, and 37) the very title that I'm drawing now.

How many books are you working on right now?

I'm writing *Spider-Man Unlimited*, and drawing *Spider-Man*.

When did you start with Spider-Man Unlimited?

I had the lead story in issue #7 and in issue #8 I'm actually doing the whole book. I had a fifty page story that was really difficult to develop a plot for… mainly because they told me I needed a story with one event that involves both Spider-Man and the Clone. The trick is that they can't meet in the course of the story. That was a tough gig to come up with, but they were real pleased with the script I eventually did. I had been pushing to write for a long time and when Tom Defalco had to leave to do *Spectacular Spider-Man*, Danny Fingeroth said he would give me a shot at doing an issue or two, more if he liked what I did… which it seems he has.

Didn't you also create the new costume for the Clone?

Right! He will end up being called the Scarlet Spider.

Which version of Spider-Man will your title focus on?

My book and *Web of Spider-Man* are the two titles that will exclusively focus on the Scarlet Spider and the guy who calls himself Ben Riley… for about 4-6 months. Later, when *Amazing Spider-Man* #400 hits the stands, there's a big revelation in there that is just the first part of "the Big Picture."

Could you give our readers any clues to "the Big Picture"?

Well… A couple of villains are going to be in surprisingly odd situations for our books; one fairly new villain, and one really, really old villain in *Spider-Man*. I really don't know how to say this. I'm trying to be really circumspect without trying to give too much away. Things will definitely come to a conclusion with the villians, one way or another, pretty soon. By issue #400 of Amazing Spider-Man as a matter of fact. The clone story climaxes in Amazing Spider-Man #409,which will be issue #66 of Spider-Man… My book.

When you created this new design for the Clone, did they say to you "Hey we're going to keep this guy alive for a while, so make it look cool!"?

Well… sort of. Marvel gave all the artists on the Spidey books a chance to create the new costume. Luckily, they liked my idea, so I was given the job. He is supposed to be the reluctant hero, so it's really supposed to look like a non-costume costume in the sense that it is supposed to look very, very temporary… but he's going to end up keeping it for a while.

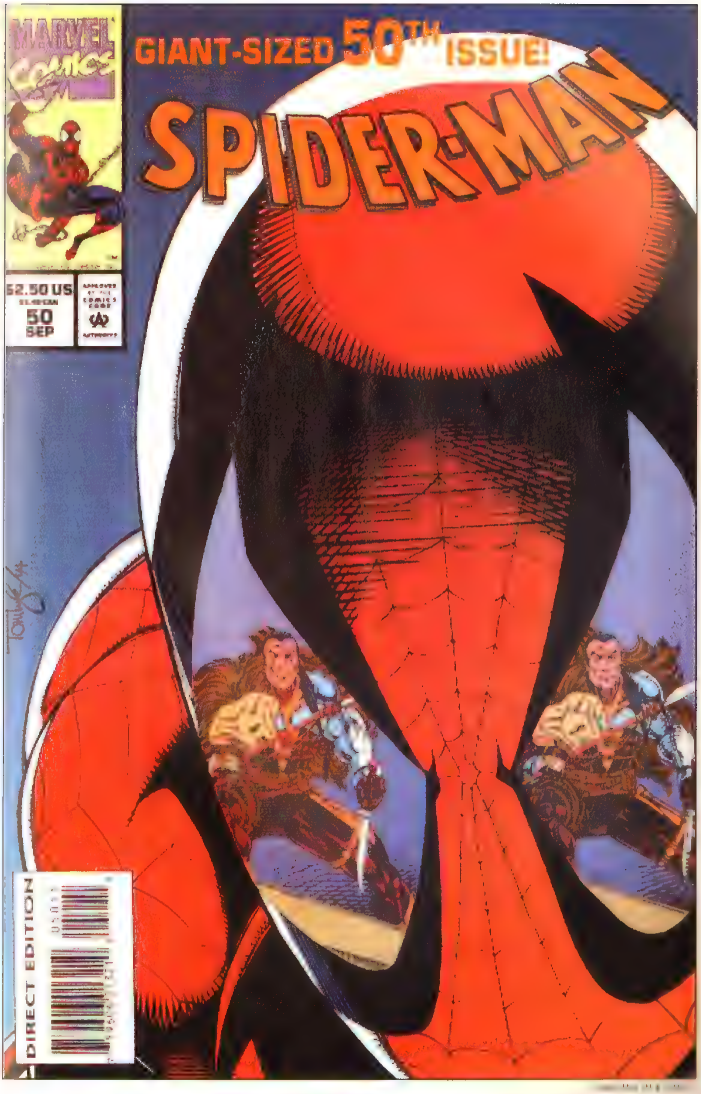
Do you think that the Scarlet Spider will have his own book later on down the road.

I am shameless enough to want to do it, so I'm pushing for it. Actually, he's gotten a fairly good response from fans in terms of liking his character, so anything is possible…

What do you think people like about the Clone?

Well, that's one of the things that we were concerned with when we started the Clone storyline. One of the things that made Spider-Man popular is that he was like an outcast alien who didn't fit in anywhere, and he was becoming so middle-class and status-quo. That's one of the things I think that makes it easy to identify with him. We're trying to get him back towards the "average guy" image.

Interviewed by Mike Early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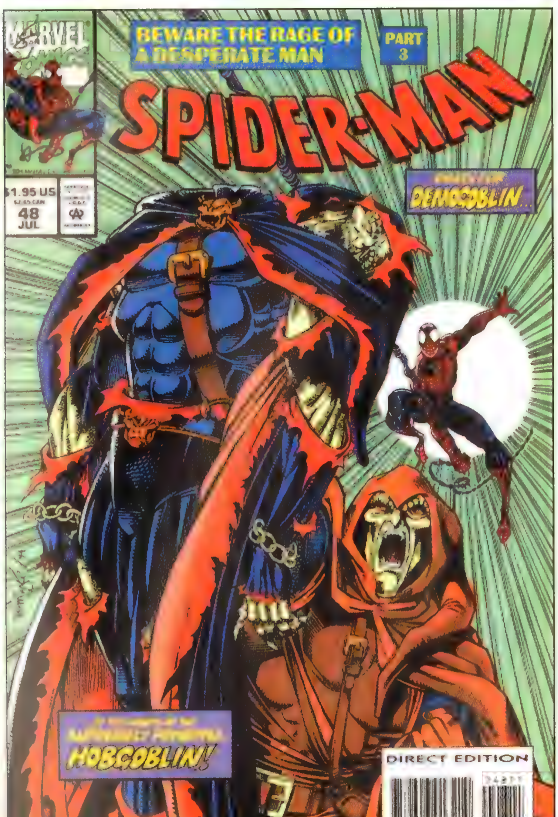


They were called the Terror Twins. They were my first villains. Ron Lim designed them, but I created them.

What are your future plans for Spider-Man? What do you want to see happen?

Well… since we've got almost another year with the Clone storyline, I hope people will hang in there… and I hope that people will accept what we do. Personally, over the next year and a half, I hope I get a chance to write and draw my own material on a regular basis. I enjoy drawing Spider-Man. He's a cool character… I always liked him when I was a kid.

What is your vision of Spider-Man?

I like the slightly eerie web-bing-under-the-arms Spider-Man. I don't know if you read any of the really older stories from *Amazing*, but in the earlier issues when Spider-Man would shine his little light down on his villains, they would go, "Holy Toledo, it's Spider-Man!" They would be afraid of him instead of just making wisecracks.

We've received numerous questions from our readers on this topic over the past several months. Would you answer a few of them?

If I can, sure.

First of all, is Mary Jane going to die?

I will say emphatically, No.

If you could create your own mini-series, which character would you feature?

I am thinking in terms of a Spider-Man mini-series. Right now the top three contenders on my list would be Captain America, Wolverine, or Daredevil. Unfortunately, I don't really like writing Daredevil that well, so I am [illegible] about him, but I like the general idea of the character Daredevil.

What if you could do a cross-company crossover with DC

I like Superman but I don't know if I am as suited to him as I am Batman and those guys. I would love to draw Batman again.

Have you created any new characters for the Spider-Man universe?

Nobody that I'm real gonzo over, but I think they were kind of fun characters. My solution for the duel storyline with both Spider-Man and the Clone was to create some twin villains where they (Spidey and the Clone) would meet basically the same guy, but not the same guy.

What about a divorce?

No.

Will there be a return of the Green Goblin?

I don't know what incarnation it will be, and Harry is definitely dead… but there has got to be a Green Goblin in the Spider-Man universe… and there will be a Green Goblin sometime.

What about Gwen Stacy... where is the Clone of Gwen Stacy?

If you look at the solicitations for my book for issue #56, the cover has an interesting blonde-haired girl on it. I will say that to the best of my knowledge the original Gwen Stacy is long gone and this is not even the Clone. So... the status of this blonde girl is yet to be found out!

Is there anything you could tell our readers that would give them a clue about the future of Spider-Man?

There's a lot of rumors going around about what will be the end result of the Clone storyline. I will hint that a lot of what's going around is true, but a lot of what's going around is misleading. Also, there is a whole lot more to the whole thing than any of these simple rumors address.

Well... that certainly clears it up for me..

I wish I could tell you more...

Thanks for taking the time to talk to our readers, Tom.

Hey, it's been fun... thanks!

Opposite:
The clone "phones home".

Right:
The clone begins his career as wall-crawling, web-slinging superhero!

NICK PICKS THE TEN BEST OF 1994!

Pick Of The Year No. 10

Batman/Grendel #1 & 2 (DC/Comico) - Matt Wagner's inter-company cross-over earns its place in the top ten not only because it is the first crossover between a company-owned and a creator-owned character. It also earns it because from the plot and storytelling all the way to the coloring and package design I think it's the best Batman and best Grendel story ever told.

Pick Of The Year No. 9

Starman #1 (DC) - With this series, James Robinson has deftly managed to provide today's discriminating comics readers with a hero that won't insult their intelligence… or their reading tastes. James has crafted Jack Knight, the new Starman, as a interesting, three dimensional character. And by making Jack's relationship with his father a focal point of the series, Robinson shows a deep affection and respect for the original Golden Age material.

Pick Of The Year No. 8

Palooka-Ville #5 (Drawn & Quarterly) - Autobiographical comics have become a much-maligned genre in the industry of late with many latecomers throwing their own misanthropic or simply poorly executed tales into the pool. In contrast to this trend, Toronto's Seth is still producing one of the most beautiful and intelligent autobio-comics around. Seth's beautiful "retro-style" provides the reader with a sense of nostalgia while the storytelling keeps you firmly grounded in today.

Pick Of The Year No. 7

Hectic Planet #6 (Slave Labor) - It's Evan Dorkin... what else do I need to say? Okay, I'll say it! Dorkin is consistently one of the most accurate humorists in print today. He is a "vicious" satirist of the self-same "Generation X" that he is lumped in with. And finally, he's simply one of the funniest guys doin' funny books today!

Pick Of The Year No. 6

Dark Horse Presents #88 (Dark Horse) - Mike Mignola has been knocking people on their ears with his art for several years now. When he introduced his character "Hellboy" in his Legend imprinted mini-series, his readers were delighted and shocked. This issue of *DHP* presents us with the first time Mike writes the dialogue for his characters as well as plotting and drawing them. With no intention of slighting John Byrne, this finally clicks. On reading this, one realizes why Mignola enjoys this so much... they're his babies! With full control over them, Mike gives the reader so much more… of what they bought their comic for!

Pick Of The Year No. 5

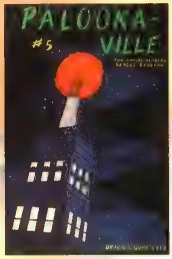
Optic Nerve #7 (Adrian Tomine) - This book is in here simply because at 20 years old, Adrian Tomine has more talent and storytelling ability than any human being should be allowed to have. Every person I know who has read this book (including myself) is continually astounded that this young man is as perceptive as his slice-of-life vignettes consistently demonstrate. Growing in technique by quantum leaps with every issue, Tomine will be a talent to watch in the years to come!

Pick Of The Year No. 4

Acme Novelty Library #1 (Fantagraphics) - Chris Ware brought us one of the year's most innovative debuts. With the slightly-smaller-than-normal-comic-size first issue, Chris focused his beautifully 1930's-ish illustration style to use on stories that evoked intense feeling of despair. What is unique is that Ware's work also leaves the reader with hope, which is more than can be said for a lot of comic book work these days.

Pick Of The Year No. 3

Rubber Blanket #3 (Rubber Blanket Press) - As we reach into the triumvirate of the top three we find David Mazzuchelli and his wonderful, magazine-sized anthology. After many years of mainstream work, Mazzuchelli decided that he wanted his work to say some-



© Seth

Evan Dorkin

By Nick Wyche

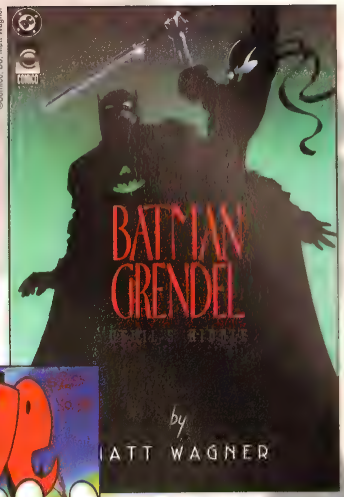
thing and mean something more. So, he abandoned the mainstream and began to self-publish his own work in this magazine. With control over all aspects of the work, including design, color, and printing, Mazzucchelli continually pushes the boundaries of the medium both graphically and content-wise.

Pick Of The Year No. 2

Bone #14 (Cartoon Books) - Any issue of this book would make it to the top level of a top ten list it seems. Jeff Smith has taken this small, self-published comic and turned it into a sales phenomenon! The reason why is easy to see: Smith's complete mastery of expression, storytelling, and comic timing, makes the story and the characters real to the reader and compels you to care about them. A modern comics master!

Pick Of The Year!

Madman Comics #3 (Dark Horse) - In my book, Mike Allred is already a comics legend! Someone asked me, "Why pick this comic over all the others produced in 1994?" My answer - I think Mike Allred is, right now, as good as the best of the comics creators out there. He is as good at this early stage in his career (5 years) as his fellow legends, many of whom have had 15 - 20 years to perfect their craft. His work is full of exciting and novel concepts and I look forward with great anticipation to his work from this point in his career on... if only to see how much better it gets! ●



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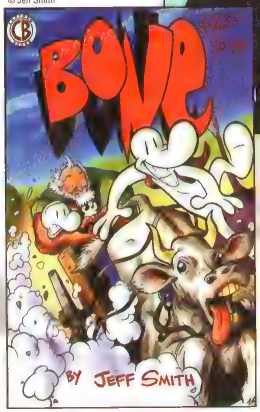
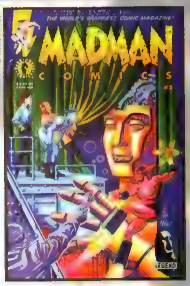


© Jeff Smith



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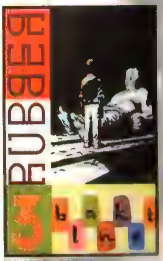

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Next Men, Bongo, Extreme, Zen, & PhoneCards!

John Byrne Takes A Break From Next Men

Following thirty-one consecutive issues of *John Byrne's Next Men*, Byrne is taking a break of indeterminate length from the series. The last issue solicited, *JBNM* #30 ("Lies" #4), is the final issue of what Byrne calls, "the first chapter in the lives of the Next Men." *John Byrne's Next Men* will resume in early to mid-1995 with *JBNM* #31. That issue will be the first of a four part story arc subtitled "War". "At the end of the latest story arc, 'Lies', the Next Men are propelled into a world they've never seen before," explained Byrne. "It's just going to take six or seven months for the readers to catch up with them!"

Steve & Cindy Vance Depart Bongo Comics

Upon completion of *Radioactive Man* #6, Steve and Cindy Vance will leave their positions as Editors-in-Chief of Bongo Comics. The Vances will move on to pursue other personal interests and projects. "The Vances will be missed," announced Bongo Publisher Matt Groening. "Their talent, combined with the utmost perfectionism, helped Bongo off to a glorious launch. They have many hopes and dreams to fulfill and we wish them well." Bongo Comics was launched in November 1993 with *Simpsons Comics* and *Itchy & Scratchy*, followed in December 1993 with *Bartman* and *Radioactive Man*. The Vances and Bill Morrison won an Eisner Award earlier this year (Best Short Story) for the "The Amazing Colossal Homer" in *Simpsons Comics* #1.

The End Of Extreme Begins In January

As a direct result of the Extreme Sacrifice cross-over, all Extreme titles will "cease to be" in January. The storyline promises to tie up any and all loose ends and results in the destruction of all Extreme titles and more than half of Extreme's popular characters. Over the past few months the arrival of new characters like Lt. Colonel Bravo, Pilot, Troll, Roman, The Newmen and the new Bloodstrike was more than just the introduction of new characters, they actually herald the beginning of Extreme Sacrifice. "*Prophet* #7 and *Youngblood* #10 are key issues setting the final stage," says Extreme Editor Eric Stephenson. "...The lines have been drawn and both sides of this war have been divvied up." Extreme Sacrifice begins with the Extreme Sacrifice Prelude and ends with the Epilogue. Marketing Director Matt Hawkins summarily concluded, "This is the end of Extreme as we know it."

© John Byrne

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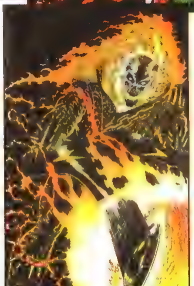
© Rob Liefeld

By Mike Renegar

An inside look at the Phage Tower and Teknophage's robotic troopers, the Vulgar Bootmen. If you want to learn more about these dreaded machines, pick up a copy of Neil Gaiman's Mr. Hero - The Newmatic Man #1 coming in November.

Marvel PhoneCard Scare!

Marvel Entertainment Group, Inc. in conjunction with Global Telecommunications Solutions, Inc. (GTS) introduced a unique Halloween series of prepaid PhoneCards featuring custom-designed artwork and a special audio tale. The four card set features Morbius by Mike Mignola, Spider-Man/Hobgoblin by Mike Allred, Nightmare/Doctor Strange by Mark Buckingham, and Ghost Rider by Malcolm Jones III. Each card contained 10 units of phone time and was limited to 5,000 sets. "With the tremendous response we received from our first series of PhoneCards we decided to create custom designed cards marking special occasions and holidays such as Halloween and Christmas," stated Jan Rimmel, director of special projects, Marvel Entertainment Group. "With limited edition availability and specially commissioned artwork, we expect these cards to sell out quickly."



Big Changes For Zen

In early 1995, Zen's life is going to take a totally unexpected direction that will forever change the famous blue-skinned alien warrior. The birth of Entity's newest superhero, VOX, will precipitate a chain of events that results in Zen returning to his original role as a solitary soldier of fortune. Artist Tatsuya Ishida will work on the VOX mini-series, and its flagship *Zen Intergalactic Ninja* color title will become a brand new #1 solo book with a never-before-seen artist. "His work really blew us away," said Zen co-creator and writer Steve Stern. "When combined with what the much darker, harder edge stories were going to be doing — revolving around Zen's battle with several global conspiracies — readers are in for a wild ride." He added, "Zen will be the same 'cosmically cool' alien warrior he's always been… we're just pumping up the volume!" The new artist on the color series will be announced shortly. "Zen's solo adventures in space, before he came to earth, will continue in Bill Maus' black and white *Zen: Starquest* series," said Don Chin, publisher of Entity Comics, "and we will also be launching a Zen adventures title targeted for young readers."

Zen Comics

TIME IS THE ENEMY

An Interview with Mark Waid

Let's start with the obligatory opener: Mark, how did you get into comics?

I was attracted by the first BAM POW ZAP of the Batman TV series. I was three at the time, and by all reports, I was just entranced by it. I was reading at an early age, and my parents were bringing home comics to help teach me how to read, so my fascination with them just lingered and never went away… not even when I discovered girls.

In the early to mid-eighties, I started working in the fan press for Amazing Heroes and CBG. That's what really gave me my break into comics because working with the fan press gives you an opportunity to talk with editors and creators and to get to know them as people. That makes it so much easier to make a connection with them.

This led to Dick Giordano calling me on April Fool's day in 1987 to ask me if I'd like to interview for an editorial job at DC. I just blew him off because I thought it was a joke, and later had to call back with some horrible half-baked apology. But Dick brought me in, and I was there just shy of two years.

During that time I edited *Legion of Super Heroes*, *Secret Origins*, *Gotham by Gaslight*, and a bunch of other special projects. I went freelance in 1989, and haven't looked back.

I've seen your name on introductions to Archive Editions and other compilations. How did you end up doing all of those?

Well, it seems that I'm the great trivia guru of DC. It's actually very sad that I can't remember any presidents between Lincoln and Kennedy, but I can tell you Clark Kent's social security number. I'm the guy folks from DC call two or three times a week to ask what the date on the giant penny in the Batcave is, when the Daily Planet first appeared, whether it's published in France… stuff like that. So I really like writing about that sort of thing.

There must be easier ways of making a living. What appeal does writing hold for you?

There are some easier ways to make a living, but quite frankly writing is not that tough, because every day of my life is the best day of summer vacation. I get up in the morning, I think about comic books. I sit with my friends and ask "What are we doing to the Legion this month?" or "What would be cool to have happen to the Flash?" And the hard part is just putting it on paper. I wouldn't trade this job for anything in the world.

Ray Bradbury says that all he has to do is get his characters on paper, and they tell the story *to him*. Do you find this to be true?

I think that's largely true. Particularly with the Legion, the stories really do write themselves because there are so many characters, and their personalities are distinctive and clear. I find that they take the story in directions that I wouldn't have thought of. The worst thing you can do, I think, is try to force a plot around the characters rather than letting the plot flow out of the characters.

What is your biggest challenge as a writer?

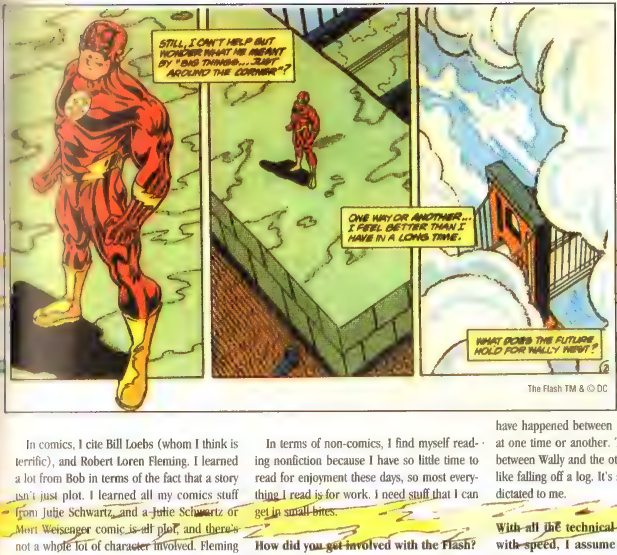
Good question! These days it's the continual pressure that doesn't allow us to tell an "average" issue of a really good comic book. We could two and three years ago, but the pressure seems to be on now that everything has to be a "giant" story arc… or everything has to be momentous with that big marketing hook to it where somebody dies or somebody gets a new costume or whatever. I'm longing for these days to fade away so we can go back to just writing comics, not marketing them.

Who do you see as your influences, both in comics and other media forms?

In pseudo-mainstream literature, I look toward Harlan Ellison, because he was a real big voice for me and every other 14-year-old on earth. He's the perfect resonance for 14-year-olds because he's that voice of anger that you have when you're 14, but can't express because you don't know how to. There's a lot of Harlan in my writing.

I'm a big fan of mystery novels, Ellery Queen and the like. But a lot of my influences aren't as much literary as they are movie writers. For example, I think William Goldman is a terrific screen writer, and I also think Shane Black who writes the Lethal Weapon franchise does great stuff.

Interviewed by Matthew Brady


STILL, I CAN'T HELP BUT WONDER WHAT HE MEANT BY "BIG THINGS"... JUST AROUND THE CORNER"?
ONE WAY OR ANOTHER... I FEEL BETTER THAN I HAVE IN A LONG TIME.
WHAT DOES THE FUTURE HOLD FOR WALLY WEST?

The Flash TM & © DC

before me, Wally and I have a lot in common. Writing Wally is the easiest thing in the world to do because it's just me. Me 10 years and 40 pounds ago. The best compliment I received recently was from Michael Jan Friedman who said that every time he reads the book and sees Flash pull back his mask, he's surprised it's not me.

Most of the conversations between Wally and Linda have happened between me and my girlfriend at one time or another. To me, writing dialog between Wally and the other characters is just like falling off a log. It's almost as if it's being dictated to me.

In comics, I cite Bill Loebs (whom I think is terrific), and Robert Loren Fleming. I learned a lot from Bob in terms of the fact that a story isn't just plot. I learned all my comics stuff from Julie Schwartz, and a little Schwartz or Mort Weisenger comic is all plot, and there's not a whole lot of character involved. Fleming was the one who opened my eyes and made me recognize that a story is nothing if it doesn't have heart. To paraphrase David Copperfield, if you don't come away from one of my stories with a bit of a lump in your throat, then I'm not doing my job.

What's your approach to writing?

The bottom line is to have fun. If I can't have fun writing a comic book, then I'm in the wrong job. To be honest, I wasn't having a whole lot of fun writing *Justice League Task Force*, and it wasn't anyone's fault, it just wasn't my cup of tea. So the best thing for me to have done there was to "bail" rather than keep slogging away at something I wasn't having fun with.

What do you read when you can find the time?

I read a few comics.... it's funny though, if you had told me 15 years ago that a UPS guy would come to my front door every two weeks and dump off a giant stack of free comic books I would've thought that I was in heaven. Now I hear the big thump on my front porch, and I'll just groan. I sort through them to find the stuff I like. I thought *Hellblazer* by Ennis was brilliant, and I'm sorry that it's over. I enjoy *Madman*, and anything by Chris Priest, Karl Kesel, or Robert L. Washington III (who writes *Static*).

In terms of non-comics, I find myself reading nonfiction because I have so little time to read for enjoyment these days, so most everything I read is for work. I need stuff that I can get in small bites.

How did you get involved with the Flash?

Well, he's always been one of my favorite characters, and I felt a real connection to the character because Wally and I have the same central philosophy, and that's "time is the enemy." You will never get your time back, so you have to use it to your best advantage.

When Bill Loebs went over to *Wonder Woman*, Brian Augustyn (who is my best friend and the guy completely responsible for my career) gave me a shot at doing the 1991 *Flash Annual* and a story for the Flash TV Special. That proved to Brian that I could handle the character, so I took on the book with issue #62 and haven't looked back since.

Aside from the central philosophy, what about the character appeals to you?

The thing that appeals to me most about the character is the purity of the power... and the fact that the need for speed is something that people can really latch on to because it is so universal. Nobody wakes up in the morning and says, "Gee I wish I could lift a bus over my head" or "Gee I wish I could radiate power blasts out of my eyeballs." But everybody knows what it's like to miss the bus or to not have your homework done on time. Flash is a character that can leap beyond that. The idea of this power of speed, and using it to your advantage, is something that I think people can really hook on to.

Also, as the character was built by Bill Loebs

With all the technical aspects associated with speed, I assume that writing Flash takes some knowledge of physics...

Yeah, and fortunately, I minored in physics in college, so that was a big help. I'm no Einstein, but I get by.

What are your favorite Flash stories, all-time, and of the ones you've written?

In terms of all-time stories, the very first story, "Mystery of the Human Thunderbolt" is a great story, with that great scene of Barry sitting at a diner table, watching his macaroni, baked beans, and apple pie falling to the ground in slow-motion. I also love the story "Flash: Fact or Fiction" and anything with Weather Wizard, who is my all time favorite Flash villain.

Of my stories, I'm pretty proud of the Christmas stories, especially #73, where Barry Allen returned. I think my favorite single issue that I've written is #91 where Wally used the Johnny Quick speed formula and found himself stuck in time.

Speaking of the Return of Barry Allen (the Silver Age Flash) in issues #73-79, where did that story come from?

That story was the first thing I wanted to do with the Flash because the thing that irritated me most about people's reaction to Wally was that they'd say, "He's okay, but he's no Barry Allen." They were probably right because Wally had been written as a jerk up to a certain point, but give the guy a break!

My job is to give the fans what they want, but not what they expect. Do they really want Barry Allen back? Some still do - we still get hate mail from people who live in their parent's basement - but I think mostly people want to read about a Flash that they can like, respect, and really feel good about.

The trick was to bring Barry Allen into the story to remind you why you really don't want Barry back because, quite frankly, Barry has become DC's first official saint while Wally is a hero in his own right. If I have anything to say about it, by the time my long run on this book is over, people will accept Wally as the Flash.

One thing that's easy to notice in this book is that Wally exudes a positive attitude. I mean, here's a guy who obviously loves what he does...

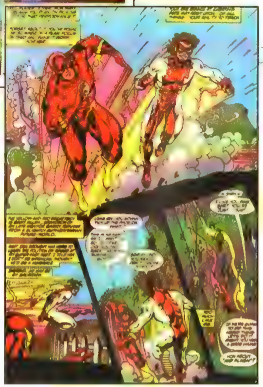
That's exactly it. He's not Batman, he's not the X-Men. He loves his job! All he ever wanted since he was ten or eleven was to be the Flash, and what's more, that's where it ties in very personally with me, because all I ever wanted to do was write comic books. I can fully understand what it's like to get up in the morning and say "I can't wait to do my job!" How can you have a down attitude or be grim and gritty with that in mind? Wally should never be grim and gritty.

What's the current fan reaction to the changes you're putting Wally through?

The Terminal Velocity storyline is making people very nervous, which is good because we're getting three times the mail we normally get, and the sales are way up. I take the fan's nervousness as a tremendous compliment because this means that people really do care about Wally.

Where do you see Wally going if he survives Terminal Velocity?

IF he survives... issue #100 determines who will wear the lightning of the Flash after Terminal Velocity is over with, and there are a lot of people out there that it could be. It could be Max Mercury, Jesse Quick, Impulse, or a couple of others the readers aren't totally familiar with. I'm playing very close to my chest on this one. Check out issue #100 to see if Wally survives or not.



On to another track. You've literally come on at 'The End of an Era' for the Legion of Super-Heroes, writing both their Zero Hour blink from existence and the new beginnings of the group. How do you feel while writing this, given Legion's 30+ year history, and large (and sometimes volatile) fan following. I mean the fans turned on Keith Giffen in a heartbeat...

With each passing day, I say a prayer and am grateful that there aren't people with pitchforks and torches on my front porch! (laughter)

In my defense, those who are the oldest, strongest, and most loyal Legion fans know that I am one of them because I have been part of Legion fandom for 20 years, and I love the Legion. *Legion* has always been one of my favorite books, and it was really difficult to make the decision to make the clean break that we did in *Legion* #61.

It was a gutsy move, but we felt that we had no other choice, because the people who loved the Legion and wanted it to continue the way it had been going just weren't enough to keep it alive. The problem with the Legion was that it was a closed shop. Unless you knew 30 years of history, you weren't getting into the book. Yes, we "rebooted"; but I honestly feel that we weren't pulling the trigger, we were pulling the plug. I can't tell you how many hundreds of hours we spent trying to come up with some amazing Roy Thomas/Steve Englehart-like solution that would tie everything up in a neat bow and let us go on the way we'd been going, but we just couldn't find anything.

So there was a pang of regret, but the good news is just as many people are with us now as were before, and we have got a tremendous number of new readers coming on board to check it out, as well.

I'm not saying our job is just to sell comic books mind you, and damn the old fans. I believe that when you are talking about characters older than you and me, there is a responsibility to their history and what has gone before that must be factored in as well. So there's got to be some healthy respect for that, and I hope that respect shows in my work.

Obviously, the "new" Legion is a fallout from Zero Hour. How do you feel about DC's latest realignment of their history?

If they can really put the screws to it and keep very tight continuity now, which they seem to be doing under Mike Carlin, I think it's all for the best. I know that every time a company does a continuity upheaval, they promise it will be the last one. I think this time their hearts are in the right places.

One of the current trends at DC is the "youthifying" of their hero line, with new, young heroes or younger replacements of older heroes. Where did this idea come from, and was the character of Impulse in Flash a direct result of this?

Actually Impulse was in the works already, so it was just a coincidence that he popped up at the same time we were doing Damage and a new Green Lantern, and all the other 'youthifying' of the DC Universe. I don't think the youthifying or revitalizing is a bad idea. I think that there are some places where it may have been done a little clumsily, but it wasn't a bad idea.

Dan Jurgens (in particular) was a big advocate for the idea that a new generation of DC readers deserves heroes of their own, just as the readers in the early 1960's got Barry Allen and Hal Jordan instead of Jay Garrick and Alan Scott (the Golden Age Flash and Green Lantern). I can see that, as long as we treat the established characters with respect.

Speaking of Jay Garrick, I see he's still in Flash after he was aged in Zero Hour.
Yeah, we're still using Jay. We don't have him racing Concordes or running marathons, but we have been given special dispensation to use him as an "elder statesman." As long as I can have him, he'll be part of the team.

With your success at DC, what led you to go over to Marvel to write the second Deadpool miniseries?
Cash, buddy! Cold, hard cash! (laughter) They called me the day the book was being solicited and asked me if I was interested in writing it. What I knew of Deadpool was that he was basically Bugs Bunny, and I thought it might be fun to write. I took it because it was a lark, and it has led to a bunch of other cool stuff.

So how are you involved at Marvel now?
Well… Scott Lobdell (whom I've known for a long time) recommended me to Bob Harris when he was looking for some fresh voices to help out on the X-Men. In the middle of writing *Deadpool*, I got a call from Bob, and he invited me to an *X-Men* writer's conference in upstate New York. We sat around for a couple of days, and I watched Fabian and Scott bang out this *X-Men: Alpha* plot, and cautiously gave my two cents when I was asked. From there I walked away with the assignment of dialoging *Uncanny X-Men* #320 and #321 – essentially so Scott Lobdell could have time to plot *X-Men: Alpha* #1, which I'm also dialoging. I'm not concretely doing anything after this, but I'm open to offers.

You have a chance to redeem X-creators in the eyes of all fans. When they see an established creator like you going over to do an X-project, there's always talk that somebody's "sold out." So, what drew you to this project, cash or characters?
(laughter) What actually drew me to the X-Men, as God as my witness, was that the story that they're planning for this arc is a terrific idea. I genuinely believe this. I know I sound like a shill, and I know (judging by the Internet and America Online) that a million readers think it's the worst idea they ever heard, even though they don't know what its all about. Having had a lot of experience with Elseworlds at DC, and having been a fan of the X-Men for years, I wouldn't be involved if I didn't think it was a good idea. It's really a strong concept.

So what's the storyline about?
I really couldn't tell you much more than the solicitations say at this point. Basically Professor X dies before forming the X-Men, and the ramifications of a Marvel Universe without an Xavier are followed up in the replacement X-books. The spine of the arc is in *Mutants* and *Uncanny Mutants*, while the other titles are pretty much satellite books. The miniseries that replace the X-books are being handled by the regular creative teams, and, as I understand it, they really don't tie in with each other, which is a good thing because no one wanted to tell a 34-part story. At this time, the big climactic wrap up is still being hashed out.

So Mark, tell us what the future holds for you.
Alex Ross and I are working on a big 4-issue, prestige format, painted project for DC that's not even on the schedule yet. Alex is such a methodical painter, and he's only just getting started so we figure that there are babies being born now that will be talking before this goes on sale. We're still hammering the plot out, but I can say that it will be everything people would want from Alex in terms of how he interprets each comics universe. Also, I've just

"…we weren't pulling the trigger, we were pulling the plug."

pitched the big DC crossover for next fall, and I really can't tell you the plot for that either, but I'll be planning it with Augustyn. We're doing a whole lot of *Flash* stuff in 1995, with a prestige format book and the new Impulse regular series coming out in February to tie in with *Flash* #100. Humberto Ramos, who penciled *Superboy* #9 will be penciling the book.

Whom would you most like to work with, both in terms of creators and characters?
I'd work with Curt Swan in a heartbeat. To this day, Curt Swan is my idea of what a comic book artist is, and I judge everyone else by Curt. In terms of other artists, I'm lucky enough to be working with guys I've always wanted to work with like Carlos Pachero who did *Flash* #93 and 94 and who's coming back to do #99 and 100. If I could spend the rest of my life working with Mike Wieringo and nobody else, that would be fine with me. Lee Moder pulls off the art in *Legion Of Super Heroes* brilliantly… and there are some other guys… I like Lee Weeks and Tom Grummett a lot, and I want to work with Barry Kitson again at some point.

In terms of characters, I would love to do Captain Marvel someday, and I would kill to do Captain America on a long term basis. But that's not going to happen as long as Mark Gruenwald is alive and breathing (laughter).

Will we see your name attached to a Legend, Bravura, or Image book anytime soon?
Not anytime real soon, I'm happy in the trenches. I think if I have a strength as a writer, it comes from taking existing mythology and characters and tweaking them, and bringing my perspective to the old guard DC stuff. But sooner or later Brian Augustyn and I will create something amazing… (laughter).

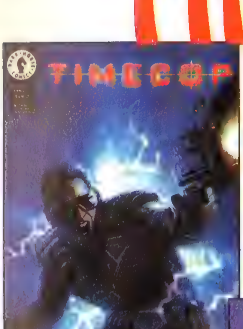
How does it feel to be paging through a comic book and see your name in print? Does that rush ever end?
No, never (laughter) If I were a wiser and more mature man, I probably would've ended a long time ago, but I'm still just doing it for the glory. It's pathetic, but there's nothing that I enjoy more than seeing my name in print. Hopefully someday, we'll see it on a movie screen, and it'll be a bigger rush…

What's a typical day like for you?
I'm on the phone all day. I look up at 5 o'clock as my girlfriend pulls up in the driveway, and then go downstairs and say "I have to work tonight." My girlfriend calls me the "guy who lives upstairs."

In closing, what advice do you have for aspiring comic writers?
Write stories that are personal. Don't write what you think other people will want to read, write what you want to read. And write from the heart. Use emotion. And bring yourself to the work. Maybe nobody knows what it's like to fly, but everyone knows what it's like to have that kind of freedom somewhere in their life — you know, what you felt like on that last day of school, running out of the classroom. Bring that to your work. Wear the suit. That's essentially my big mantra. Wear the suit. Not literally, though (laughter). I don't sit here in a Jay Garrick hat typing away at my computer. Still, I want to know what it's like to be a hero from the outside in. Wear the suit – and leave me some work when I get old.

Thanks for sharing your time with Overstreet readers, Mark.
Thank you, it was my pleasure.

MARK VERHEIDEN TIMECOP



"I'm very happy with the way 'Timecop' turned out", says comic book and screen writer Mark Verheiden of the Universal blockbuster which stars Jean Claude Van Damme as Time Enforcement Commission agent Max Walker.

"There are always little things that cause a wince here and a squeak there," he says, "but overall the final film stayed pretty close to the script. I'm especially happy that the ending seems to work out with audiences; we really wanted people to leave the theater feeling, well, good."

Directed by Peter Hyams (2010, Outland, Capricorn One), who also served as Director of Photography, the film also stars Ron Silver (Reversal Of Fortune) as the villainous Senator Aaron McComb, and Mia Sarra (Ferris Bueller's Day Off) as Van Damme's wife, Melissa Walker.

Dark Horse Entertainment's Mike Richardson was the Executive Producer. He is Timecop's co-creator and co-author of the [illegible] story with Verheiden.

If Verheiden and Richardson wanted people leaving feeling good, what they got was *a lot* of people leaving, feeling good. 'Timecop' opened at number one in box office business for the weekend September 16-18. The other Dark Horse hit, The Mask, was at number five.

"Mike Richardson and I conceived Timecop as both a comic and film project," Verheiden says explaining the property's seemingly fluid transition from comic book to film. "The serial that ran in *Dark Horse Comics* #1-3 established the Max Walker character and the time travel mechanism, but involved a completely different Max Walker adventure. The movie offers yet another adventure, and I hope to start on a Timecop comic book mini-series for release sometime in 1995."

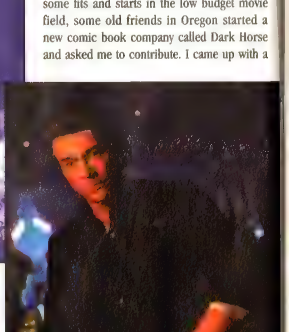
Verheiden, who shares story credit on The Mask as a well as screenplay credit on Timecop, doesn't subscribe to the theory that the translation from comics to movies is either immediate or entirely natural.

"I get testy when people suggest comics are just 'movies on paper,' or augmented storyboards. Comics have their own grammar and technique, and frankly it takes me some effort to switch back and forth.

"The trick," he says, "is finding the elements that work best in each medium, whether you're translating a movie into a comic or vice versa. Ideally, stories should be designed specifically for the form at hand, not just 'copied' from one to another."

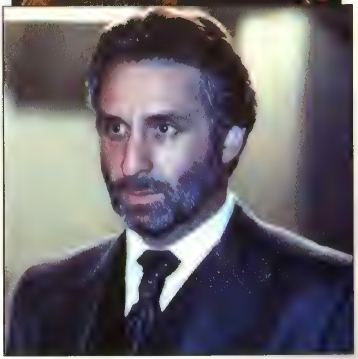
A veteran of both screen and comic book work, Verheiden is best known to comic fans for his creation *The American*, and several "Aliens" stories, all from Dark Horse Comics.

"I've been writing for as long as I can remember, but I got my professional start in the early 1980's when I moved from Oregon to Los Angeles to, well, write for the movies. After some fits and starts in the low budget movie field, some old friends in Oregon started a new comic book company called Dark Horse and asked me to contribute. I came up with a



Timecop © Dark Horse & Mark Verheiden

By J. C. Vaughn



character called The American then went on to write the first three 'Aliens' series, 'Predator', and for DC comics 'The Phantom'."

His work in comics brought him to the attention of folks back in movieland: "My Predator book elicited some interest from [producer] Joel Silver's company, and they eventually optioned The American, and hired me to write the screenplay. Since then, I've been alternating between screenplays and comic books."

Not resting on the success of Timecop, Verheiden is already at work on his next few projects.

"At the moment I'm working on two rewrites at Universal: 'Atlas', a futuristic thriller, with Sam Raimi's company, and 'Virus' — not the Dark Horse *Virus* — which is being developed in-house at the Universal Studios.

"After that I begin a two picture deal with Universal under producer Larry Gordon; the first picture is with Dark Horse Entertainment and it's called 'Al & Gene'."

In comics he's working on a Timecop mini-series, "and I hope to get going on some other comics work sometime in 1995."

On the possibility of a Timecop movie sequel, he is somewhat reluctant to answer.

"I hesitate to jinx future projects, but if there is a sequel, I would certainly hope and expect to be involved."

Verheiden also wants to make sure Timecop fans know about his comic book version of the film:

"I just wanted to mention that artist Ron Randall (Venom) and I did an adaptation of the Timecop movie that came out in September, and I hope people go back and give the two-issue series a look. It's taken from my final screenplay, with some 'redesigning" to make it work better in comics. So you get my version of the movie, as it were, coupled with Ron's excellent artwork." •●•

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GHOST RIDER
RUNS.
NOT WILLINGLY, BUT—
HE RUNS WITH THE HOPE THAT THE LIFE OF THE YOUNG GIRL IN HIS ARMS, LUCY CRUMM, WILL BE SAVED.
DON'T EVEN THINK ABOUT STOPPING TO FIGHT, FLAME-HEAD!
THEY'RE CATCHING UP TO US AGAIN!
A LITTLE BIT FURTHER AND I CAN GET US TO A PLACE WHERE WE CAN LOSE THEM.
WE CAN'T LET THEM GET THEIR HANDS ON LUCY.
WHZAM
UGPH!
OOPH!

...CHRIST'S CROWN DIDN'T LOOK LIKE THIS!
YEAH, WEIRD, HUH?
LET'S FIND THE KID AND FAST! ANYTHING ON GHOST RIDER?
PICKED UP HIS SCENT EVEN THROUGH ALL THE GARBAGE THAT'S FLOATING AROUND THIS PLACE. SOON AS I HIT TOWN
LET'S GET TO WORK TRACKIN' THEM DOWN BEFORE
MISTER FRANK, MISTER LOGAN, HURRY! I NEED YOU!
STILL NOT A BELIEVER, FRANKIE?
LET'S JUST FIND HER

NICE SHOT, HANK.
AND THE GIRL WASN'T EVEN SCRATCHED.
COME, YOUNG LUCY. ENOUGH RUNNING WITH THESE TWO.
THE MASTER WANTS TO SEE YOU. AND DON'T YOU KNOW...
BLACKHEART
CAN BE SO KIND TO YOUNG GIRLS.

-CRAK-
-CRAK-
-CRAK-
-CRA-
IN THE SPACE OF A SINGLE BREATH THE CORPSE JUST FALL
FEW MEN, IF ANY, COULD EXECUTE FIVE CLEAN KILLS IN SUCH A SHORT SPAN OF TIME
HIS NAME IS THE PUNISHER.
HE COULD DO IT IN HIS SLEEP.

WHAT WAS ONCE THE TOWN SQUARE OF CHRIST'S CROWN NOW SERVES AS THE FOCAL POINT OF THE SPREADING CORRUPTION. OVER IT ALL REIGNS...
BLACKHEART.
A BIRD? A DOVE IN MY CITADEL?
AWAY!
BE GLAD YOU TO ASH, I WOULD BUT MADNESS LOOMS LOSER WILL SUCH EXERTION OF SUCH FLUMMERY.
...BLESS BY FATHER WITH THIS MADNESS, BY FATHER.
AWAY WITH YOU NOW, INSIGNIFICANT CREATURE!!
POWER MUST BE CONSERVED SO THAT...
DOLED OUT SPARINGLY AMONGST THE CORRUPT, WITH ONE PURPOSE IN MIND...
THE DEATH OF MEPHISTO WILL RESULT FATHER DEMON EVIL!

MASTER, I HAVE NEWS OF THE INTRUDERS
YES, YES, SPEAK
WOLVERINE! PUNISHER! THEY HAVE ARRIVED - AND KILLED MANY OF YOUR CORRUPT. WE CANNOT FIND THEM OR THE GIRL.
WHY DO YOU BRING ME THIS NEWS RATHER THAN YOUR HEAD ON A PLATTER?!
MUTANT... KILLER... SPIRIT OF VENGEANCE... THEY ALL MUST DIE!
LUCY MUST BE MINE!
GRAK
MINE!
WHY CAN'T THEY AND I AM ANYONE ELSE'S KNOW THAT I WOULD BE A FAR BETTER RULER IN HELL THAN MY FATHER?
BIRD?
YOU MOCK MY WORDS!
HA HA HA

FROM COMICS TO TV, AND BACK AGAIN...

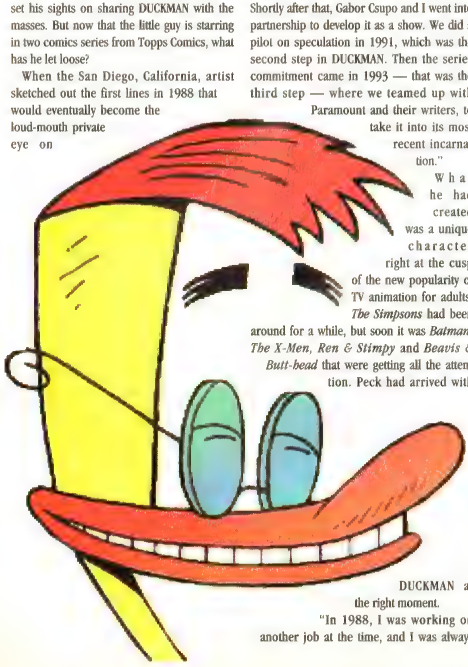
DUCKMAN!

By Kevin Fitzpatrick

The day that DUCKMAN spilled from creator Everett Peck's pen nib was a day that changed him forever. He plucked the wiseguy from his imagination, and infused the smart aleck with his own traits and quirks. With the fowl detective under his arm, Peck set his sights on sharing DUCKMAN with the masses. But now that the little guy is starring in two comics series from Topps Comics, what has he let loose?

When the San Diego, California, artist sketched out the first lines in 1988 that would eventually become the loud-mouth private eye on USA Network, he was embarking on a three-stage plan that would carry his character from comics to the small screen.

"Initially, I developed him as a series of loose sketches and drawings in 1988," Peck said. "Then I worked him up into some strips and then the comic in 1989 for Dark Horse. Shortly after that, Gabor Csupo and I went into partnership to develop it as a show. We did a pilot on speculation in 1991, which was the second step in DUCKMAN. Then the series commitment came in 1993 — that was the third step — where we teamed up with Paramount and their writers, to take it into its most recent incarnation."



DUCKMAN at the right moment.

What he had created was a unique character right at the cusp of the new popularity of TV animation for adults. *The Simpsons* had been around for a while, but soon it was *Batman, The X-Men, Ren & Stimpy* and *Beavis & Butt-head* that were getting all the attention. Peck had arrived with

"In 1988, I was working on another job at the time, and I was always sketching around, trying to find a character. I was just playing around, trying out different characters. DUCKMAN was a character that when I laid him down, I could do something with him, who could express your particular view of life and *gripe*. He's a guy who got tired of everyone telling him *what* to do and *when* to do it."

Peck's hero was born. Teaming up with the TV writers, Peck's duck jumped to life. He has a bigger commitment from USA Network for more shows, and Topps is releasing two series in November. What does the duck share with his maker?

"I'm sure there's some of me in there," Peck admitted. "He's kind of an iconoclast in a way and he's a little bit eccentric. Duckman is more than willing to express his unhappiness and discontent about life. The working relationship between Duckman and Cornfed is sort of based on a friend of mine and his partner, which I consider to be an 'unhealthy' relationship. Different bits of different people and myself turn up in the characters.

Topps landed the license to continue the adventures of Duckman, with an ongoing DUCKMAN series and DUCKMAN: THE MOB FROG SAGA, a three-issue series. The artists for the ongoing series are Craig (Nickelodeon) Yoe on issue #1; Scott (Captain Carrot) Shaw on #2; and Gary (Rocko's Modern Life) Fields on #3.

"Fans of the DUCKMAN television show will love the comic books because they capture the qualities of the show that have made it such a success, and they don't have to suffer through *Weird Science* first," said Topps Editor Charlie Novinskie. "Conversely, if a reader is experiencing DUCKMAN for the first time through our comics, I have no doubt that they'll want to search out the television series.

"The credit for producing the funniest comic book possible while capturing the true essence of the show has to go to Editor-in-Chief Jim Salicrup, who treats me the same

PRIVATE
FLUFFY

way Duckman treats Fluffy and Uranus," Novinskie said. "Jim has the incredible ability to team the perfect talent for a project."

Novinskie said Salicrup lined up the various artists, looking for those who have a love of Duckman's animation style, and could translate that into comics.

"DUCKMAN is very much like the underground comics of the '60s. The irreverent humor and the craziness of it is so close to those comics. I did underground comics in the '60s, and this seems to be an outgrowth, more or less a mutation of it."

When Yoe, a longtime animator and comics industry vet, signed on for the debut of the ongoing series, he said it was a match made in comics heaven. "I think he's a hoot, very funny," Yoe said. "I enjoy the show myself. I like the sarcasm, I think the level of humor is very high, it seems to be very skewed to adults and sardonic."

Peck said he's had many influences over the years, especially from the underground comics of the 1960s. He also is a big fan of contemporary animation, which is where he saw DUCKMAN fitting in. He is pleased that now that the character has found a home with Topps Comics, the company has enlisted Jay Lynch, one of the veteran underground comics artists of the 1960s, to draw DUCKMAN: THE MOB FROG SAGA.

"In a way, it's strange that this type of stuff is now the standard comic book," Lynch said. "DUCKMAN is very much like the underground comics of the '60s. The irreverent humor and the craziness of it is so close to those comics. I did underground comics in the '60s, and this seems to be an outgrowth, more or less a mutation of it.

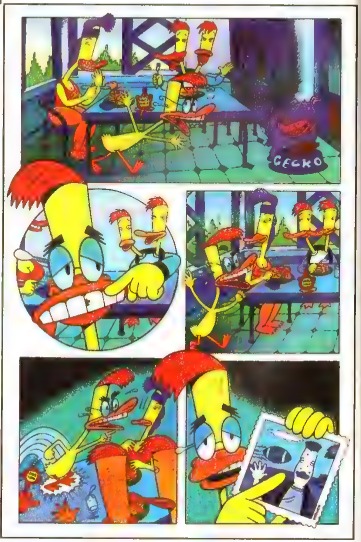
"I think DUCKMAN is a great show," Lynch said with a laugh. "Duckman reminds me of Groucho Marx a little. It's so abstract, it's like being in *The Cabinet of Dr. Caligari* or something."

The writer for both DUCKMAN books, Stefan Petrucha, has been around comics for a while. Like Lynch, he has worked mostly with independent publishers. He wrote *Lance Barnes: Post Nuke Dick* (Epic); *Squalor & Metaphor* (First); *Counterparts* (Tundra); and *Nexus the Liberator* (Dark Horse). He also is currently scripting *The X-Files*, from Topps Comics.

"So far, everything is going great," Petrucha said. "The art from Jay and Craig is excellent. I'm trying to stay as true to the spirit of the show as possible and having a good time writing the scripts. It's more like playing than working."

Petrucha wants to capture the essence of the animated TV show, while transferring the energy and humor to the comics medium. He said it has been a fun challenge, but that the humor remains similar for fans who love the show.

"It's an adult, savvy audience-oriented animated series, similar to *The Simpsons*, but I think headier than *The Simpsons*," Petrucha said. "The writing on the show is so hot, I'd be very happy to match it. The whole DUCKMAN universe is a very easy fit for me. I'm working



with a character that is somebody else's creation, but the territory is so familiar that I don't feel any strain or stress in trying to meet the expectations."

With DUCKMAN, Petrucha said he can play off current events and pop culture easily. Look for many "politically correct" types to get the needle, but also look for some broad, irreverent jokes as well. What does he like about writing DUCKMAN?

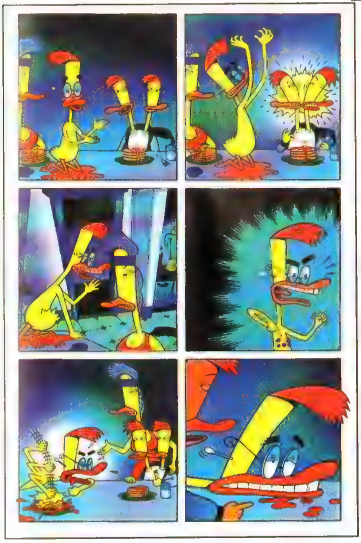
"Sometimes I think it's doing the one-liners," Petrucha said. "Or just Cornfed's erudite dialogue. Sometimes it's finding philosophical references for Charles and Mambo to fight over, other times it's just interesting ways for Fluffy and Uranus to come in. All of that is fun."

Yoe's style is suited for the debut issue, he said, because the characters exist in a world he is intimately familiar with. Yoe and the artists in his studio create spots for MTV and Nickelodeon, so he is already in a loopy, cartoonland frame of mind.

"It's a pretty wild story," Yoe said. "I like it because the show itself is wacky, and the script definitely picked up on that feeling. It's almost psychedelic. It has dreamlike sequences that are right up my alley because I like to do wild and more surrealistic types of things. Even my personal stuff is like that."

Writing DUCKMAN comics was a blessing, Petrucha said, because he is a huge fan of the character. He wants to put that energy into the comics. "DUCKMAN is a blast and a riot to write," Petrucha said. "With satire, you're not constrained to standard plot developments. You can go out on all sorts of tangents. Whatever happens to be on my mind will eventually walk back into my plot. So it's a very free outlet where everything around me becomes fodder, particularly with this kind of humor."

Yoe said he wants the art style to match the show, but also have his own fun with the series. "I'm trying to put fun little touches into it,"



Yoe said. "I do a lot of animation, but comics are my first love, and to me this is a great opportunity to put on paper some of the things I got from all the guys that I've admired through the years. I'm sure some of them are the same guys that Everett admires. I've seen touches in his work of people I like, such as Robert Crumb and George Harriman. DUCKMAN is done in that kind of fun, wild animation style like Tex Avery. I think Everett and I are probably cut from the same cloth.

"It's fun that DUCKMAN has come full circle, starting out in a comic, then the animated show, and now in comics again," Yoe said.

"Each step of the way I wanted to make sure I exercised control over this character I created," Peck said. "I didn't just want to turn him over to somebody else after I spent all this time on it. It was to be a pretty personal creation, but at the same time I was also real interested to see how talented people from other areas could take DUCKMAN and expand upon it."

Peck, who works as a freelance illustrator for magazines like *Time*, is also trying to bring DUCKMAN to other media such as CD-ROM. The success of his creation pleases him, he said.

"It's really turned out better than my wildest dreams," Peck said. "DUCKMAN has taken on its own life and still retains the same basic traits that I created. I can watch DUCKMAN on my studio TV when I'm working on something, and right there on the desk is where I did the first little sketch of him a few years ago, and now he's on that TV. That's fun to think of it that way."

Editor's Note: Kevin Fitzpatrick is a freelance writer based in New York City.

BUJOLD DROPS OUT OF VOYAGER
WEST GOES BACK TO THE BATCAVE

Welcome back to another installment of Flix And Pix! This month, I'll preview the new Star Trek film... plus reviews of Timecop and Adam West's memoirs. Let's get to it!

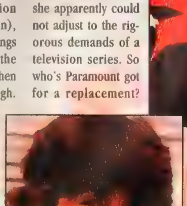
Star Trek: Generations is set for release on November 18. This comes a mere six months after the final TV episode of **Star Trek: The Next Generation** and just two months before the projected television premiere of **Star Trek: Voyager**. (Needless to say, sci-fi fans needn't fear of going through Trek-withdrawal.) This seventh film in the long-running franchise pits Captains Kirk and Picard against Soran, a villain who seeks immortality after the entire crew of his starship is killed. Among the film's selling points:

Trek 7 opens in the holiday movie season. It will face some formidable competition (Interview with the Vampire, Frankenstein), but not the kind of heat the summer brings (pun intended). Generations also has the added bonus of coming out at a time when Star Trek popularity is at an all-time high. Expect it to make at least 80 million or more if the reviews are encouraging. If they're not, it'll be difficult to bring non-Trekkers into the theater.

This also marks the first time Trek fans have seen the cast of the Next Generation on the big screen. Paramount obviously wants to insure they're warmly received, hence the reason three members of the original cast will be featured in Generations. William Shatner (Kirk), James Doohan (Scotty), and Walter Koening (Chekov) will be making appearances. While the latter may only play small parts in the film, it appears the pairing of Kirk and Picard is the main attraction. Trek fans have been clamoring for such a team-up for years now but, on the downside, it's possible they may be let down. The October 7 issue of Entertainment Weekly reported that a September test screening of the film went worst than expected: apparently, the audience didn't get enough of the Kirk/Picard team-up they were hoping for. Director David Carson went back for re-shoots in October but hints that it was for minor changes only. Will Trek fans get their money's worth come November 18th? Only time, and opening grosses, will tell.

AND BUJOLD DROPS OUT OF VOYAGER

Just two days after shooting began for Star Trek: Voyager, the new Trek series set to debut in January, Genevieve Bujold backed off from the lead role. Bujold, 50, was to be the first female to helm a ship in a Trek series, but she apparently could not adjust to the rigorous demands of a television series. So who's Paramount got for a replacement?

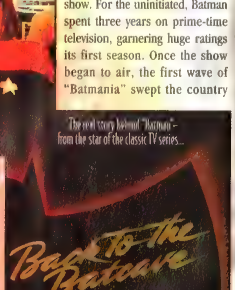


Actress Kate Mulgrew, who was a choice before Bujold signed on. Due to the erratic shooting schedule caused by Bujold's departure and Paramount's initial difficulty finding a lead, Voyager may not make its projected January debut. I'll keep you posted.

WEST GOES BACK TO THE BATCAVE

Adam West managed to immortalize himself as Batman by playing the Caped Crusader in the 1960's TV show for 120 episodes. The 60-ish West remembers his stint as the popular hero in Back To The Batcave, a new book from Berkley Press. While I found the book to be lacking in certain areas, it makes for some enjoyable reading.

West begins by detailing how he got the role of Bruce Wayne/Batman. After that interesting opener, the book delves into details about his childhood and early acting accomplishments. (His pre-Batman days often take a humorous tone.) Once out of that, the authors (West and Jeff Rovin) spend nearly the rest of the paperback's 257 pages with anecdotes and trivia pertaining to the show. For the uninitiated, Batman spent three years on prime-time television, garnering huge ratings its first season. Once the show began to air, the first wave of "Batmania" swept the country



© Adam West

By Jake Rossen

(the second wave beginning with the arrival of Tim Burton's Batman film in 1989). West and co-star Burt Ward were swamped with fans whenever they made personal appearances. The show's producers were deluged by requests from celebrities for guest-villain roles, even from Elizabeth Taylor. The Green Hornet TV program owed its existence to Batman, even though it only lasted a season. West points all of this out and sprinkles the book with amusing anecdotes. Even an episode guide is even included at the end. All of this makes for entertaining reading, and I recommend Back To The Batcave for anyone with an interest in the show or West himself.

TIMECOP ANOTHER DARK HORSE HIT

Timecop pulled in some impressive numbers in its opening weekend, raking in over $12 million in box office receipts. The action-adventure, starring Jean-Claude Van Damme, is based on a series in Dark Horse Comics #1-3. What the film lacks in plot and characterization, it makes up for in some watchable action sequences.

The film begins with a trip back in time to the Civil War period, wherein some miserable cur robs a supply of gold on its way to General Lee. Apparently, the malcontent found a way to travel back in time and use the weapons of the future (2004, specifically) on the unfortunate soldiers carrying the gold. (The film's time travel theory is never fully explained, although we are privy to the fact one needs a time-travel "pod" going really fast to get anywhere.)

Turns out a bad senator named McComb is using a prototype pod for his personal benefit. He apparently wants to be president, and really rich to boot! Enter Max Walker (Van Damme), a cop who patrols time to make sure no one is fussing with it. Walker become deeply involved in his work after the death of his wife (Mia Sara) at the hands of McComb's henchmen. (McComb knew, I guess, that Walker would be a threat in the future.)

Once Walker finds out the senator is up to no good, he sets about to stop him, not only because he's a good cop but because he resents the fact he can't go back in time to save his wife. This semi-simplistic plot is basically just an excuse for Van Damme to kick butt in well-choreographed action sequences.

Where one could say Timecop excels in the "beating goons senseless" category, I think it falls flat in plot. One character states that time traveling to the past is possible because it's happened, but traveling in the future is not because the future hasn't happened yet. So how do out heroes get back to the future (their present) once they're in the past? I dunno... but they do it.

I've always been a Van Damme-fan, so it comes as no surprise to me that I pretty much enjoyed sitting through Timecop. Moviegoers have seen better action films (and Swiss cheese with fewer holes than the plot), but it makes for a entertaining flick. Next up for Van Damme: Street Fighter, based on the mega-popular arcade game. I'll give you a complete preview next month.

SHORT SHOTS

Dark Horse plans on adapting Timothy Zahn's best-selling Star Wars novels into the comic format. Look for the first, Heir to the Empire, sometime in '95...

Tekno Comix, the new comic company from Big Entertainment, has their own forum on the Prodigy network...

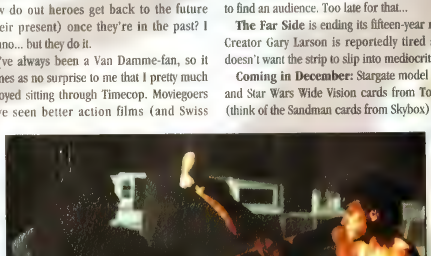
The X-files garnered their highest rating ever with the season premiere on September 16th. The cult show is constantly gaining new fans and momentum...

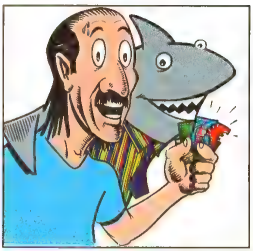
Lois & Clark, on the other hand, doesn't have much to be happy about. Their season premiere drew in a disappointing amount of viewers. Things don't look promising: Supes is up against the newly revamped SeQuest, the still-going-strong Simpsons, and the immortal Murder, She Wrote. The producers' decision to downplay the romance and up the amount of action may not have been wise. This columnist remembers when ABC broadcast the show on two consecutive Wednesday nights last season, and it was a big success. Perhaps that's where the show belongs...

M.A.N.T.I.S. isn't doing much better (or worse, whichever you prefer) than the numbers Brisco County used to bring in last season. Fox would've been better off keeping County on for another year to give it a chance to find an audience. Too late for that...

The Far Side is ending its fifteen-year run. Creator Gary Larson is reportedly tired and doesn't want the strip to slip into mediocrity...

Coming in December: Stargate model kits and Star Wars Wide Vision cards from Topps (think of the Sandman cards from Skybox).





Galleries & Auction Houses In Fever-Pitch Over Hildebrandt Masterpieces

New Card Releases by the Card Shark, Max Gottfried

PARDON ME, WOULD YOU PASS THE GREY POUPON? Where can you find a masterpiece? Most will agree to begin with either an art gallery or an auction house. Both venues recently featured the fabulous paintings of Greg and Tim Hildebrandt's Marvel Masterpieces. A most appropriate term when applied to the recent series from Fleer. At Sotheby's June auction nine pieces sold for a total of more than $28,000. On September 21st at the prestigious Alexander Gallery (980 Madison Ave.) in New York City, there was a fever-pitch of excitement as many of the original paintings were bought up in the first hour!

The Marvel Masterpiece cards capture the essence of the Hildebrandt's mastery of dramatic light and brilliant color. What's more extraordinary is the fact that 158 paintings were completed in a break-neck 5 months. With a typical working day of 4 a.m. to 8 p.m., the Brothers Hildebrandt worked cohesively on each acrylic on board painting. Most noted for their J.R.R. Tolkien work and vast fantasy images, Tim and Greg were excited at the thought of depicting the Marvel characters. They've done everything else, so to them this was uncharted territory.

That fervor is translated into Fleer's Marvel Masterpieces. Now suitable for framing are the Marvel MasterPrints. Ten lavish images, taken from the Masterpieces series, measuring 6 1/2" X 10". Impress your family and friends by hanging these in your room, but please... put on a clean t-shirt.

(*A Card Shark Hot News Flash!* Look for a Spider-Man card set by the Hildebrandts in 1995. Courtesy of Fleer, of course.)

EXCITEMENT THAT COULD ONLY BE RATED "X"! Fleer kicked down the door when it debuted their X-Men trading card series back in January. Well, brace yourself again folks because coming this December mutant mania returns. Ultra X-Men '95 features 150 painted image cards adorned with gold foil by the talents of Glenn Fabry, Lou Harrison, Ray Lago, Boris Vallejo and others. Greg AND Tim Hildebrandt provide the art for the X-over subset. Packs are overflowing with three varieties of chase cards; Power Blast, Suspended Animation, and Fleer's first ever chromium cards. With collation that yields nearly two full sets per box, the question remains, are there enough trees to match the uncalculated demand for these cards? Just as soon as card sharks are collecting their breath, Marvel Flair cards are in preparation for February 1995.

© MEG

SPORTS NEWS IN THE OVERSTREEET MONTHLY? WHAT'S NEXT? While the Card Shark concentrates his focus on comic related cards, of special note should be Julie Bell's

© Cardz

By Max Gottfried

Fantasy Football card set by CARDZ. This six card set features the "Heroes" of the NFL never before depicted in this manner. Junior Seau of the Chargers is a vision of pure energy, harnessing and wielding the lightning which abounds him. Hey, now I get it, he's a Charger. Too bad these cards are not for sale. That's right, they're not for sale. Collectors can only get them by sending 25 Playoff Football wrappers in a special redemption program. Now go pull those wrappers out of the trash.

© DC

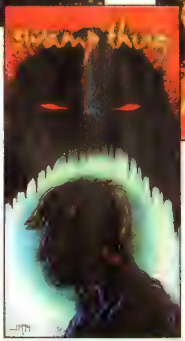
NOT TO BE CONFUSED WITH THE HITCHCOCK MOVIE! SkyBox presents the eclectic character of DC's Vertigo line on trading cards. 42 of these cards feature the best of Vertigo cover art, while the remaining 47 have original fully painted character portraits. Detailed information about these weirdos is on the reverse. Six foil enhanced bonus cards, randomly inserted, depict the portraits of Sandman, Swamp Thing, John Constantine, and three others. The fourth in a series of hard-to-find SkyDiscs features the character Death. Produced as a full dimensional hologram, Death offers a mischievous wink at the viewer, perhaps indicating she's available in one of 180 packs.

SO BIG YA GOTTA USE TWO HANDS! Chris Achilleos, Ken Kelly, and Mike Ploog are but some of the terrific artists in the 50-card collection of "Colossal Cards" by FPG. Every brush stroke and minute detail are displayed on these 6 1/2" X 10 1/2" giant trading cards. Available in December in 5-card full color boxes. Warning: Do not put these in your bicycle spokes.

CARDS YOU'LL SCREAM & BEAT YOUR CHEST FOR! Joe Jusko must be credited for the current resurgence of painted image cards. FPG unleashes, in December, Joe Jusko's Edgar Rice Burroughs Collection. Tarzan, Pellucidar, and other Burroughs classics are beautifully rendered in 60 cards. In addition to the Jusko paints are 60 classic pieces by noted illustrators including St. John, Krenkle, and others. This is the first in the new "FPG Gold" premium card series with six randomly inserted chase cards forming the "John Carter of Mars Metallic Six-tych."

POPCORN, GOOBERS, & JUNIOR MINTS SOLD SEPARATELY! Buckle up, space cadets, launching in December is Topps' Star Wars WideVision super premium trading cards. Presented in 2 1/2" X 4 3/4", these wider cards provide the full vision of every major plot from the legendary films in 120 cards. Each image is brilliantly mastered directly from the master film print, not from cousin Lou's second generation video. All the exciting Star Wars scenes are featured; Obi-Wan Kenobi's instruction of young Luke Skywalker, the cantina bar aliens, the flight of the DeathStar and the epic space battle. A limited edition promo card can be found in Star Wars Galaxy Magazine #1. SuperMural chase cards, painted by Ralph McQuarrie, are of the Topps' finest quality. With production limited to 4,000 cases and possible distributor allocation, get ready to hit HyperSpeed, Chewy. Wow, an excellent name for a card shark.

© ERB



© Lucasfilms

From Vampirella To Valiant... Louis Small is Livin' Large!

Could you give us a little information about your background?

I'm from Tinton Falls, NJ. I guess I started drawing when I was 5 years old. When I was in High School, I didn't draw, I just lost interest. I started drawing again during my ten month tour in Saudi Arabia. My friends kept telling me "You should be a comic book artist" and I kept telling them "I've never been to college, how am I going to be a comic book artist?" But they kept at me and suggested that I should give it a try.

So, when I got out of the Army, I fooled around for about six to eight months and decided it was time to become a comic book artist. I bought two books on how to draw comic books, practiced for four months, and two months later I went to my first comic book convention. That's where I met Neal Adams and got my first job drawing Vampirella for Harris

As a child were you a comic book collector? Did you have any favorites?

I was addicted to buying comics, and I guess I still am. My favorite characters were Superman and Batman. I like all the old characters, and now I like most of the Dark Horse stuff, especially X and The Ghost. They have some of the better writers and artists in the business.

What were some of the things that you did after Vampirella?

Mostly covers. One for Star Warp Concepts with Steve Roman, and a Ms. Mystic for Neal Adams. I later worked on Dark Dominion #6 for Defiant and did a three page story in the collectors Dracula for Millenum. After that I worked on a few other small things, but nothing big. There were a lot of leads for companies like Marvel and Malibu, I just didn't capitalize on them. Now that I'm with Valiant, I've done a Ninjak #6 and Solar #37 and I'm doing Magnus/Chaos prologue. They're a great company to work for. The people there that help me are very friendly and everyone is very professional.

Are you still involved with Ninjak?

No, now I'm working on Magnus/Chaos Prologue issue one and two.

© Sanctuary

Interviewed by Tom Kellford

© Voyager

© Sanctuary

© Voyager

© Warren

Are they going to give you anything else to work on after that?

We were talking about doing a Eternal Warrior special project. Eventually, no matter what company I go to, I want to do a monthly book. I've talked to a lot of people at shows and they say I should get on a monthly. People get a little upset when you do one issue and then you're gone. I'd like it to be known that overall, now that the fear of drawing women characters is over, I prefer to go back to drawing a lot of female characters. I admire Adam Hughes art work when it comes to drawing women. I believe my style is a bit different, but I like being "grouped" with those guys and drawing that type of characters. I've also talked to some of the people at Penthouse Comix about doing something for them

What are your future plans? Do you plan to do anything on your own?

I do have a project that I am trying to get out. It will (hopefully) be out before the year is up. I'm trying to find a company to publish it. I'm sure they have other plans for me at Valiant and as long as things keep going the way they have been, I want to keep doing stuff for them. I'm a freelancer and I want to keep reaching and learning... I'd also like to do some stuff for Marvel, DC, and/or Image one day soon.

Who do you feel influenced you artistically?

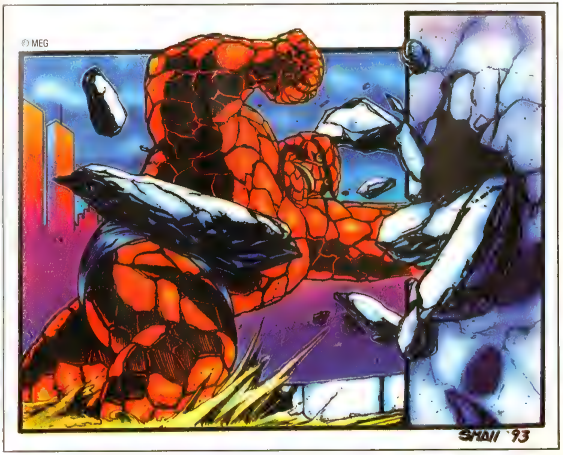
When I was a kid I became interested in reading comics because of the artwork. I remember Curt Swan, the Jack Kirby stuff and John Romita really impressed me, but the artists that made a major impact on my art work was Neal Adams, Garcia Lopez, Jack Kirby, and John Buscema. They were the only ones that I really copied when I was a kid. I learned how to draw mostly from looking at Neal Adams and John Buscema stuff.

Is there anybody in the comic industry right now that you would really like to work with that you haven't worked with in the past?

There are a number of them. I'd like to work with Frank Miller, Scott Lobdell, and I really like the Whilce Portacio stuff.

Does your family give you a lot of support as far as being an artist?

They were very impressed with what I did when I was a kid, and as long as I lived at home, they were very impressed and showed my work to other people. They didn't know anything about comic books, so I wasn't encouraged that way, they just loved what I did. My brother is a background illustrator for Disney, and he and I were the only artists in the entire family. They always encouraged our drawing. They started us on comic books when we were kids, which helped our reading, writing and drawing. ●



Weird Adventures of the SPECTRE!

Adventure Comics & The Spectre TM & © DC

"P-Please! D-Don't… You've got no right to k-kill me in that buzz saw! Do you hear me? Y-you've got no right!!" screams a villain in *Adventure Comics* #435. The Spectre ignores the thug's plea, and the whirling blades cut the criminal down to size.

Villains weren't the only ones screaming about the brutal violence of the Spectre's controversial run in *Adventure Comics* #431-440… comic buyers reacted with similar cries of horror. Gone were the good ol' days of Krypto the Super Dog….

It seems something really "weird" was going on at DC in the early 1970's: *Weird* War Tales, *Weird* Mystery Tales, *Weird* Western Tales, and *Weird* Worlds. Then, after 40 years of publication, *Adventure Comics* decided to ride the wave of weirdness and mutated into *Weird* Adventure Comics. It was during these weird days that the Spectre made an historic return and left his mark on dozens of criminals and countless comic book readers.

Today, being a grim and gritty anti-hero is almost a prerequisite for success. But when the Spectre was re-introduced in issue 431, he was ahead of his time. With scripting by Michael Fleisher and art by the consummate 1970's artist Jim Aparo, never before had a "hero" been so viscous, powerful, and morally ambiguous. He could change shape, change size, bring objects to life, and even transport himself anywhere in the universe. Why, he could even "drop-kick" the world into oblivion, and this is what makes the 1970's run unique. With such immense power he didn't just simply decide to terrorize common thugs. This is a hero who would have no use for a teen sidekick, or a ghost canine, at his side. He was a being of few words; he spoke with action. He's often suspenseful, often violent, but never forgettable. Here are some of the highlights:

Adventure Comics #432 (March/April 1974) "In the world of mortal men he is Jim Corrigan, hard-boiled police detective—but to the vermin of the underworld he is the Spectre, awesome avenger of evil…." In the tale Maxwell Flood, a wealthy business man, has hired three mercenaries to kill his business partner, Adrian Sterling. After Sterling is blown up in his swimming pool, Lt. Corrigan (a.k.a. the Spectre) is on the scene complete with a white streak in his hair (representing that ghostly part of him) and a grizzled, cynical, attitude. The plotting is fast and furious. When Lt. Corrigan arrives at the murder scene, he meets the victim's lovely partner. Having grieved for her father, she then is seen flirting with the detective, which is why this story is titled "the Anguish of… The Spectre". The Spectre is merely a ghost, unable to have a loving relationship with a mere mortal (sob!).

The three assassins in the story are not your ordinary run-of-the-mill crooks: two are men who run a beauty salon and the third is a young model.

These stories usually were filled with grisly deaths and sensationalistic violence, and this issue is no exception. Maxwell Flood ends up getting strangled to death by the cord of an electric hair dryer. Seeing this, The Spectre lurches out of a mirror and turns a pair of barber shears into a giant tool of death which must be seen to be believed. Then the Spectre's fury continues as the other evil hair

By Murray Lee Gaetz

...ist is turned into a piece of sand. Finally the Spectre decides the young model's fate when he sucks the life right out of her. She dies of old age in a matter of seconds (Oh, the irony!).

The backup story is Captain Fear which features the remarkable art of Alex Nino. It too seems ahead of its time in its attitude and reminiscent of Frank Miller's Sin City. On a side note, a few issues later, in number #435 (September/October 1974) Mike Grell's Aquaman debuts. It's his first published art work.

Weird Adventure Comics #434 (July/August 1974), is one of the most exciting Spectre tales to date and features a spectacular Aparo cover. The cover shows the Spectre emerging from a full-length mirror. In the foreground a living mannequin, whose head is dislodged, hisches over its unfortunate victim.

In "The Nightmare Dummies and...The Spectre" the mannequins from the Monarch Mannikin Co. have come to life only to begin a ghastly orgy of nightmarish slaughter. Chock full of eyeball-popping, arm-snapping action, it is questionable who the star of this comic is, the Spectre or gratuitous violence! In an amazing sequence, Gwen (still sharing a crush on Jim Corrigan) attempts to kill him with a large meat cleaver! Angered by this, Corrigan uses his Spectral powers to bring the cleaves to life. The cleaver swirls in mid-air in a frenzy, only to reveal that it is not Gwen! Rather, it is one of those evil mannequins! The tale ends with a satisfying twist-ending reminiscent of the proceeds.

Weird Adventure Comics #436 (November/December 1974) boasts another stunning cover by Aparo which features a giant octopus that looks strikingly similar to "Starro the Conqueror", the Justice League of America's first foe. In this issue, however, the stories are starting to sound a bit familiar but are by no means boring. This issue is probably most notable for how the Spectre uses a gigantic protractor to skewer two villains. Ouch!

Weird Adventure Comics #437 (January/February 1975), the final *Adventure Comic* to use the word "Weird" in its title, sports another stunning cover: it features a mad monk/warlock, held by the ankle by a skeleton, while a huge barracuda approaches. The Spectre's image is seen in the background so we know who is responsible for yet another moral judgment. In this issue, an evil scientist with a "stroboscopic hypno-wheel" hypnotizes his victims into committing crimes and then turns them into "human-bombs" (which can turn out to be quite messy)! In the end, the evil scientist ends up getting hypnotized by the Spectre and walks into a pit of alligators!

The Second Death of the... Spectre! *Adventure Comics* #440 (July/August 1975) is aptly titled because this was to be the last adventure for the "awesome avenger of evil".

The letters column in many of these issues (showcasing letters from fans outraged by the level of violence and lack of moral values) was a hint of the Spectre's eventual demise. It was this public outrage (coupled with the Spectre's unlimited power and the fact that he killed every criminal he met) which led to his "untimely" removal from *Adventure Comics*. Not only that, but mystery/horror comics were soaring to wane, and DC decided to move into another popular genre... fantasy adventure and barbarians!

The Spectre run featured two supporting characters of note. First was the previously mentioned Gwen Sterling. She was the unrequited love-interest for Jim Corrigan and was usually the victim of kidnapping, cheesecake poses, and bondage (often all at once). The second character was eager reporter Earl Crawford. Aside from providing some "moral decency" to the story, what I find most interesting about him is that he looks very similar to the character in the movie "Body Heat" played by Ted Danson.

Guiding at incredibly low prices, this series features more excitement than any back-breaking vigilante of today... plus it provides a strong foundation that John Ostrander and Tom Mandrake have built on in the current series. Today's Spectre still has its share of murderous criminals and dramatic vengeance, but it's the cosmic influence from the 60's that allows the Spectre to face challenges that are as powerful as he is.

By the mid-sixties, the comic book industry seemed to think that superhero comics had "devolved" into self-parody, perhaps best exemplified by the campy Batman television series. But the war, the assassinations, and the political scandals of the late 1960's and early 1970's would forever change us, and the comics we read just as the films of the day were horrifying millions of movie-goers (e.g. Jaws and The Exorcist), the comics started their "scare, grittier, less comic-booking, and far less naive.....commentary about the condition of soul-worth and the super hero's place in it.

And the Spectre's vengeance still continues today... "The horror! The horror!" ■

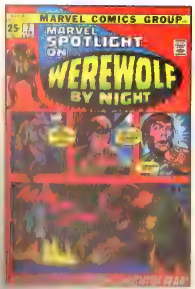
Spectre Adventure Comics Checklist

- ✔ Adventure Comics #431 (Jan/Feb 1974)
- ✔ Adventure Comics #432 (Mar/Apr 1974)
- ✔ (Weird) Adventure Comics #433 (May/Jun 1974)
- ✔ (Weird) Adventure Comics #434 (Jul/Aug 1974)
- ✔ (Weird) Adventure Comics #435 (Sep/Oct 1974)
- ✔ (Weird) Adventure Comics #436 (Nov/Dec 1974)
- ✔ (Weird) Adventure Comics #437 (Jan/Feb 1975)
- ✔ Adventure Comics #438 (Mar/Apr 1975)
- ✔ Adventure Comics #439 (May/Jun 1975)
- ✔ Adventure Comics #440 (Jul/Aug 1975)

BAD MOON ON THE RISE

Even a man who is pure of heart
and says his prayers at night,
may become a wolf
when the wolfsbane blooms
and the moon is full and bright.
- Old Folk Poem -

In the midst of the horror boom of the 1970s, Marvel Comics editor Roy Thomas suggested a title featuring a teenager afflicted with the curse of the werewolf. This was not to be some lycanthropic version of Spider-Man, however. Roy Thomas, together with writer Gerry Conway and artist Michael Ploog, crafted "Werewolf by Night" into a gothic horror series that focused on the savage beast that Jack Russell became during the three nights of the full moon. When a werewolf, Jack's only thoughts are of the woods… and prey… and his next kill! The books on the key issue checklist that follows contains books that are both very collectible and readable. "Werewolf by Night" is but another of the many comic creations which continue to prove that excellent concepts, writing, and art pervade many unknown niches of the 1970s!



✔ **Marvel Spotlight #2** (February 1972) is the first appearance of Werewolf by Night (WWBN) and introduces the cast of characters. Besides Jack Russell, there is his younger sister Lissa, mother Laura (who dies in this issue) and his stepfather Phillip, whom Jack suspects of having arranged his mother's fatal automobile accident. On his 18th birthday, Jack discovers that he has inherited the curse of the werewolf from his father. His first kill as a werewolf is the man who sabotaged the brakes on his mother's car. Worth noting is that Michael Ploog's dreamy, fluid art complimented perfectly the werewolf's nocturnal adventures. And the storytelling in WWBF is unique as well - all 46 issues were narrated in the first person *by the Werewolf!*

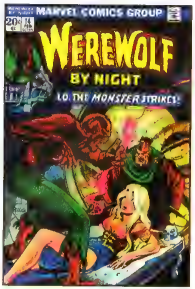
✔ In **Marvel Spotlight #3** (May 1972), Jack learns that his real father was a Baltic nobleman and a powerful Warlock when a sorceress named Agatha comes looking for a book that belonged to his father. This book, the Darkhold, should be recognized by fans of the Tomb of Dracula series as containing the spell that can destroy all vampires.

✔ The Darkhold saga finishes out the *Spotlight* run and continues into the new series, concluding in **Werewolf by Night #3** (January 1973). Readers learn that the Darkhold contains the writings of Aelfric the mad monk. Jack and his friend Buck Cowan asked father Ramon Joquez to translate the Latin inscriptions in the Darkhold. In doing so, father Joquez is possessed by the spirit of the mad monk. Aelfric plans to unleash "the gray death" on the world, but the werewolf stops him, killing father Joquez in the process. The Darkhold seemingly disappears.

✔ **Werewolf by Night #11** (November 1973) introduces the Hangman, the lunatic vigilante who administers death sentences for the slightest of infractions. Also in this issue, Jack moves into his own apartment and meets his neighbor, Raymond Coker, who is later revealed to be a werewolf as well.

✔ **Werewolf by Night #13** (January 1974) introduces the sorcerer Taboo and his familiar, Topaz. A beautiful young woman with psychic powers, Topaz ends up siding with Jack against Taboo and later becomes the object of his unspoken love.

✔ In **Werewolf by Night #14** (February 1974) Jack learns that his step-father Phillip is actually his real father's brother and thus his



Werewolf By Night & Marvel Spotlight ™ & © MEG

By Tony Starks

uncle. He also learns that Phillip had nothing to do with his mother's death, that it was a result of her refusal to pay blackmail (concerning her former marriage to a werewolf) to The Committee."

✔ **Werewolf by Night #15** (March 1974), is the conclusion of the classic Dracula/Werewolf battle which began in *Tomb of Dracula* #18. In this issue, Jack journeys back to his ancestral home of Transylvania and discovers his father's diary. Trouble is, Dracula also wants the diary because it contains "the second book of sins" and a spell which could destroy a vampire. Topaz aids Jack in his struggle with Dracula by enabling his human mind to stay in control of the Werewolf's body. During their battle, Van Helsing and Drake show up and grab the diary, and Dracula breaks off the battle with the Werewolf to pursue them.

✔ **Werewolf by Night #17** (May 1974) is the first-issue penciled by Don Perlin. Don was joined by writer Doug Moench with issue #20, and the artistic team of Moench and Perlin remained with WWBN through the remainder of its run.

✔ **Werewolf by Night #27** (March 1975) begins a four issue story arc that introduces the diabolical Doctor Glitternight and has Lissa turn 18 and become a werewolf. But Lissa is in thrall to Glitternight, and he uses her to hold Jack at bay while he battles Taboo and Topaz. Taboo ultimately sacrifices his own soul to free Lissa from the werewolf curse, and Jack, no longer occupied fighting his sister, attacks and destroys Glitternight.

✔ **Werewolf by Night #32** (August 1975) introduces Moon Knight, a character that an entire column could easily be devoted to. (Hmm, now that's a thought!) Fans of Moon Knight might be interested in knowing that Mark Spector was a simple soldier of fortune hired by The Committee to bring them "a werewolf named Jack Russell." Moon Knight's costume and weapons (all made of silver) were supplied by The Committee. Moon Knight succeeds in capturing the werewolf, but at the story's conclusion in issue #33, has a change of heart, defies the committee and frees Jack.

✔ **Werewolf by Night #38** (May 1976) is a turning point for WWBN. The title was nearly canceled due to poor sales with issue #37, so the decision was made to turn the character into a superhero. The four issues (#38 - #41) in which the change occurred featured Glitternight, Brother VooDoo and the "Three who are One," and were actually quite good. Unfortunately, the story's conclusion finds Jack Russell an inexperienced, teenage superhero - hardly a new concept for Marvel. Still, a lycanthropic superhero that can change from man to werewolf at will might have been successful had Marvel given the title more than two issues and a team-up with Iron Man to find a new readership.

Since the series demise with issue #43, WWBN has made only a few subsequent appearances. But he recently played a small role in last Halloween's "Midnight Massacre" storyline that appeared in all of Marvel's "Midnight Sons" comics (*Darkhold*, *Ghost Rider*, *Morbius*, *Nightstalkers*, and *Spirits of Vengeance*). And the werewolf's appearance has been updated - he is more "wolfish" with longer ears and a wolf-like snout and legs.

Does Marvel have plans for a new Werewolf by Night series? Only time will tell. Meanwhile, the 46 published issues of Werewolf by Night remain an example of the near perfect blend of supernatural and superhero!

Attack of the GIANT ANTS!

By Pat S. Calhoun

Those tiny creatures that we share the world with, if they were bigger, could pose problems for the human race. Ants are tough, strong, and organized, and there are billions of them. Insect invasions of various kinds have appeared in science fiction stories since the early 1900s and in comic books since the late 1940s. H. G. Wells' The First Men in the Moon, published in 1901, had the first people on the moon discover a race of intelligent, human-sized, ant-like inhabitants. Our first entry, from ***Startling* #44** (March 1947), has future Earthlings facing off against similar aliens that hail from Venus. This first appearance (in *Startling*) of the Lance Lewis Space Detective series is gosh-wow space opera, not thought provoking hard-core science fiction.

The Venusian ants started (500 years ago) as tiny creatures but discovered a pocket of natural gas that increased both their stature and mental capacity. Soon they built a huge gas generator that flooded the planet with a new atmosphere. This transformed all the ants but also killed off the resident humanoid race. So they send a force of raiders to Earth in search of slaves. Lance hits Venus to be captured and then, on Venus, leads a slave revolt to destroy the gas generator. As the atmosphere changes back to normal, the ants collapse. It's semi-forgettable but fun. What is more memorable is the Graham Ingels cover illo - a classic monster-abducting-maiden scene.

Startling, from Better Publications, was one of those old-style anthologies that really played the field. A sci-fi yarn, a superhero story, a teen humor strip, and an adventure tale comprise the mix in this issue. The Fighting Yank is the superhero. Even though he'd been around for six years, he never developed much personality. Maybe it was the way his alternate ghost always showed up to save the day that stunted his growth as a character. But then, The Case of the Punch-Drunk Private Eye contains some of the corniest dialogue at Wit. It deals with an ex-boxer who is framed after having been kicked out of the "Penniless Pantsers" club after he inherits $5,000,000.

The laugh angle is covered by Jefferson Jones in his debut, and it's funny. It's the old teenagers-spending-the-night-in-a-haunted-house-that's-a-hideout-for-crooks-disguised-as-spooks routine but very smoothly delivered. Front-Page Peggy, in her story, gets a job as foreign correspondent and cracks down on some postwar Nazis trying to revive the party. Again, it's slight but right: all in all a satisfying book.

***Forbidden Worlds* #30** (June 1954) features a strange giant ant in "The Thing on the Beach", with both cover and story art by Harry Lazarus. After an officer's cruelty causes a crewman's death, the sailing ship's captain sentences the offender to a ten-day exile on a small island. The sailor discovers that army ants have eaten all the other animal and plant life on the island, and after several days of hunger the man starts eating the ants. The ship that was to pick him up misses the rendezvous and by the time the original ship comes back to rescue him (years later), he has turned into a giant ant and starts to stalk and kill the ship's crew.

Mid-1954 was, of course, the "last hurrah" for horror, and even some of the tamer companies (like ACG) got a little bit outrageous. The other three stories in this issue are also intriguing. In "The Talking Machine", a thief steals a formula to increase animal intelligence and uses it on a parrot whom he trains for a life of crime. Of course the bird turns the tables... "The Street That Was" is where the

© IW
12¢
No. 0
STRANGE PLANETS
SUPER COMICS
MAN-EATING PLANTS, GIANT ANTS AND PLOTTING VILLAINS WERE JUST A FEW DANGERS THAT MET THE Earth Man on Venus
WHY WOULDN'T YOU BELIEVE ME, MILES CABOT? OUR PLANET IS DANGEROUS FOR YOU!
YOU MEAN US, PRINCESS LILLA! NOW STOP TALKING AND LET'S GET OUT OF HERE!

man the FBI called "public enemy #1" ends up after breaking out of jail. Everyone who lives on the street was one of the victims of this killer's long and violent career. The spirits draw him into enactments of scenes from his past, turning points where he had a chance to mend his ways, and then they hound him into the inevitable hail of police bullets... The book closes out with another ghost story, about a murderer who is haunted by a painting of the woman he loved and accidentally killed along with his intended targets. You know that when she sticks her hand out of the picture and beckons him to come in, he is headed for the big sayonara. A good issue of a good title.

***Strange Planets* #11** is a 1963 reprint of "An Earth Man On Venus", originally published by Avon in 1951. It's a 25-page adaptation of Ralph Milne Farley's 1924 pulp novel. A scientist experimenting with teleportation unintentionally transports himself to Venus where giant ants have taken the planet over from the humanoid population. The Earthling meets a beautiful native princess who helps inspire him to offer to lead the aliens in battle against the ant-oppressors. His secret weapon is the rifle an inversion unknown on Venus. They build themselves an arsenal and then go forth to reclaim their world. This is solid space opera, made doubly appealing by gorgeous Wally Wood art.

It should be noted that this is an unauthorized reprint (as were all the IW/Super books), but at this stage of the game it was to get the same great story for 1/8 the price of the original Avon comic. This is one of several pulp fantasy classics that Avon translated into four-color form in 1951. There's a six-page "filler" story after the novel featuring two archeologists who come upon a 4000-year-old princess in suspended animation in a cave. She awakes, and dazzles the duo with her old-fashioned charms, but when they lead her outside she crumbles into dust.

There is also an excellent "giant" story in DC's *Strange Adventures* #23, which could have been a contender but was featured on the cover, so has to settle for an honorable mention here. And the movie "Them!" crawled out of Hollywood in 1954 with its horde of huge mutated ants threatening Los Angeles in one of the classic monster films of all time. It's always fun to explore one of the many little fantasy sub-genres, and few are as fascinating as "The Attack Of The... Giant Ants!" ●

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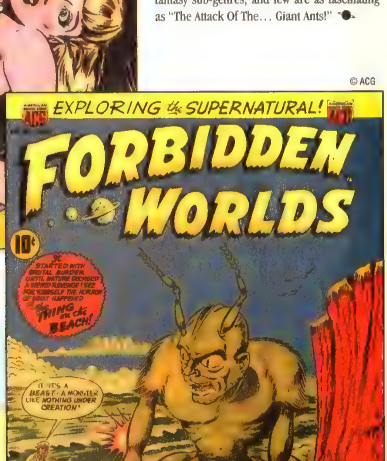

ACG
EXPLORING the SUPERNATURAL!
FORBIDDEN WORLDS
10¢
IT STARTED WITH BRUTAL MURDERS UNTIL NATURE DECREED A HITHERTO RANDOM FACE FOR TORRIDLY THE HORROR OF WHAT HAPPENED!
THING ON THE BEACH!
IT'S A BEAST - A MONSTER LIKE NOTHING UNDER CREATION!

Space Damsels in Distress...

PLANET COMICS!

Planet Comics is ™ & © Fiction House

Planet Comics is arguably Fiction House Magazine's most popular title! Debuting in January, 1940 along with *Fight Comics* and *Jungle Comics*, *Planet* brought "lurid science-fiction" to the now famous triangle of jungle and soldier-of-fortune comics!

The central and underlying theme to virtually all *Planet* covers were "damsels in distress." Check your Gerber Photo Journal - *Planet* rendered scads of tasty damsels threatened by space monsters, evil scientists, ancient gods, ruthless queens, and giant insects!

Frightening future technologies were routinely inflicted upon a never ending bevy of beauties! Bondage and torture of almost every conceivable type littered *Planet's* science-fiction covers!

Dr. Frederick Wertham and his "morality minions" must have certainly drawn a bead on Fiction-House Publications. Its continuous stream of "smutty" covers with jungle themes, soldier themes, and science-fiction motifs defied Wertham's efforts to protect America's youth! The success of Fiction House was due, in no small part, to these high-impact covers. And behind those covers was that phenomenal stable of artists that made Fiction House a bench-mark of high-quality art!

Powerful covers were rendered by comic legends such as Eisner, Fine, Powell, Sultan, Celardo, and Zolnerovich to name but a few. J. Doolin's work, which appeared regularly on *Fight* covers, also appeared on several *Planet* covers in the mid- to late 40's.

But of all the covers, my personal favorites were those drawn by a female artist extraordinaire... Lilly Renee! Her *Planet* covers on issues #33, #35, and #39 all have a certain feel to them which speaks "sultry sci-fi" in volumes! A close second are Doolin's work on #44, #50, #51 and #56 which also exemplify exceptional "good-girl" fare.

Interior features and artwork were also amazing! "Hunt Bowman", Mysta of the Moon", "Mars, God of War", "Star Pirate", and Space Rangers" took the reader off the earth for thrilling, outer-space adventures! Drawn by Matt Baker, "Mysta of the Moon" is a stand-out feature in issues 53-59. It's like reading "Seven Seas" or "Phantom Lady" in space! Murphy Anderson's "Star Pirate" in issues 33-38 and 40-51 are also first-rate! (Before the code, Murphy was able to draw even more "fetching" female figures than we

By Steve Gentner

PLANET
No. 44
PT.
0c
MYSTA of the MOO
LORD OF JUPITE
new in this issue
and many others

are used to seeing in his superb Silver Age work at DC!)

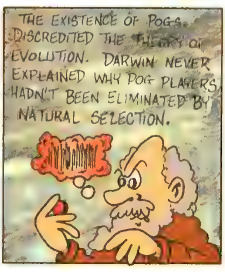
But chasing down the great *Planets* is not the easy task it once was! Nice copies are becoming real spendy! I shelled out $375 for a VF+ copy of #56 in San Diego this year, and was happy for the opportunity to do so. Overstreet prices in the latest Quarterly show Fine condition values of less than $200 each for issues 31-60 and amazingly less than $100 each for Fine condition copies of issues 61-71! These less expensive numbers offer an incredible selection of great covers that are all so good... just holding them in your hands makes you itchy and sweaty to own them!

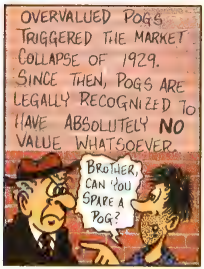
Planet Comics finished its run with issue #73 (Winter 1953), leaving a rich legacy of extra-terrestrial plots and art. *Planet* gave us a chance to leave Earth and travel the cosmic-plane! Pulp science fiction books with very few illustrations forced our minds to conjure up our own space/future continuum. The medium of four-color comics in the hands of Fiction House's legendary bullpen of artistic giants perfectly translated these science-fiction pulp themes onto *Planet* pages. Their interpretations breathed life into the eerie, outer space concepts which defined one of the premiere science fiction title in comic history. Yet even today, sci-fi fans and comic collectors alike consider *Planet Comics* as the pinnacle and the [illegible] its genre! ●

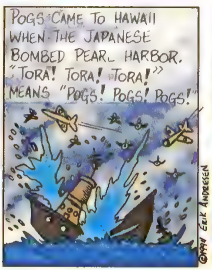
the COMIC BOOK MARKETPLACE!

IN THE DARK AGES, POGS MADE FROM DISEASED RAT HEADS GREATLY HASTENED THE SPREAD OF THE BLACK DEATH.
OH NO! IGOR JUST DIED!
COOL! DID HE HAVE ANY SLAMMERS?

REALIZING THAT RAT HEADS CARRIED GERMS, ENLIGHTENED CHILDREN OF THE 1790'S USED THE HEADS OF FRENCH ARISTOCRATS INSTEAD.


THE EXISTENCE OF POGS DISCREDITED THE THEORY OF EVOLUTION. DARWIN NEVER EXPLAINED WHY POG PLAYERS HADN'T BEEN ELIMINATED BY NATURAL SELECTION.


OVERVALUED POGS TRIGGERED THE MARKET COLLAPSE OF 1929. SINCE THEN, POGS ARE LEGALLY RECOGNIZED TO HAVE ABSOLUTELY NO VALUE WHATSOEVER.
BROTHER, CAN YOU SPARE A POG?



TODAY, POGS ARE SO POPULAR THAT THEIR GRAVITATIONAL PULL WILL SOON CAUSE THE ENTIRE UNIVERSE TO COLLAPSE!
PRETTY! SHINY!
LOOK OUT! IT'S JUPITER!

By Erik Andresen

Payette Sells Gold In A Flash!!

Jim Payette of New Hampshire has an uncanny ability to ferret out major collections in an era where very few seem to exist... with past finds including both the Denver and Allentown collections. But just this past month, Jim turned up yet another new collection which originated in Nova Scotia. While not comprehensive enough to merit a "pedigree" the collection does include some significant books. With the Golden Age comics market clearly still in a demand frenzy, a new collection added to the marketplace equation is guaranteed to bring more record prices... and in record time. Consider that Jim sold the following within just two weeks of obtaining the collection!

Superman #3 NM $7,600 (2x Guide), #4 VF- $2,900, #5 VF-NM $4,200 (both 2x NM Guide); Detective Comics #30 VF $2,800, #34 VF $3,000, #35 VF/NM $8,600, #38 VF- $15,000, #39 VF/NM $5,000; More Fun Comics #46 $600, #54 $9,100 (1.75 x Guide), #57 VF/NM $3,700, #58 VF/NM $3,700 (both 2x NM Guide); Flash #5 VF/NM $3,800, #7 VF/NM $2,400 (both 2x NM Guide); Adventure #49-52 sold as a set for $2,000 per book (approximately 2x Guide); Action #16-23, sans #20 with only the #23 in NM sold for 2x NM Guide; Batman #1 FR/GD $7,000; Exciting #1 and 2 sold for 2x Guide; and Daring Mystery #4 sold for $1,500. Jim has decided to hold onto the Superman #1 (VG/FN), #2 (VF-), and More Fun #50.

Dr. Patrick Kochanek is a long time collector who has spent years seeking top quality, usually pedigree, Golden Age DCs. In his own words, "Although I prefer books from The Edgar Church collection, many of the best DCs from that collection are firmly placed in other private collections and are not for sale." Pat also feels that books from the Larson collection have nice page quality and often reasonably priced. With this in mind Pat recently completed a major purchase which included: The Larson All Star #1 (1.75 x Guide), World's Finest #2, More Fun #68 (2.2 x Guide), All American #11, and Detective #51.

Al Capps and I had a pleasant conversation recently about his recent interest in Golden Age. Al had for many years collected fine contemporary art and, in his own words, "discovered the comic field just two years ago." He thoroughly enjoys and appreciates fine quality books and has focused his attention on high grade Golden Age. His latest buys? The Allentown copy of Captain America #1 for which he paid $75,000 and the Denver copy of Planet #1 for $14,500.

Silver Age - The Bethlehem copies of Charlie Chan #1 and 2 (from Prize, both of which feature Kirby art) sold for 4 x Guide. Spider-Man Annual #1 in NM sold for 2x Guide. With Silver Age prices soaring, collectors are exploring later alternate titles and annuals. By the way... how many better Marvel covers are there than Fantastic Four Annual #2?

Rob Ronin reported the following sales of Bethlehem collection copies: Incredible Hulk #2 $14,500; Superman #100 $3,100; Superman #76 $2,600; World War III #1 $550; World of Mystery #1 $250; Weird Tales Of The Future #5 $650; Flying Saucers $525; Richie Rich #1 $1,200; Hooded Menace $500; Ghost #11 $250; and Adventure #247 $6,500.

The **Frazetta Original Art** market continues to churn with several major transactions. First the cover of *Famous Funnies* #209 by Frazetta and what many consider his greatest complete story entitled "Squeeze Play" from *Shock SuspenStories* No. 13, (1954) were sold by a private collector for well over six figures! Those funds were quickly used to purchase four Frazetta oils. Albert Moy was able to wrestle the Frazetta oil "Tales from The Crypt" from Alex Acevedo in exchange for four Frazetta pieces which included a Canaveral Press book interior plate, a pen and ink illustration, and a Frazetta oil preliminary.

Finally, an enormous cash deal was completed when two Frazetta oils, "Mammoth" and "Swamp Demon" were sold for well over $200,000 each! Also sold was the watercolor "Ghoul Queen", the oil painting "Spider Man", several pages from an unpublished story, and a number of preliminary oils. The total deal approached $1,000,000!!!

On another front, it seems the **Jack Kirby Original Art** market has gone underground as a long running deal was finally completed. The deal involved two complete early Fantastic Four books, traded for the art to two Avengers books, two great splash pages, two Thor stories and one of the only intact Ditko Spider-Man books. I would hate to have to appraise the cash value of that deal.

Next Time - By the time you read this the latest Christie's Comic Collectibles sale will be history. Preparation has been hectic but exciting. I look forward to bringing you a review next issue.

Joe Mannarino is the comic collectibles consultant for Christie's Auction House in New York.

By Joe Mannarino

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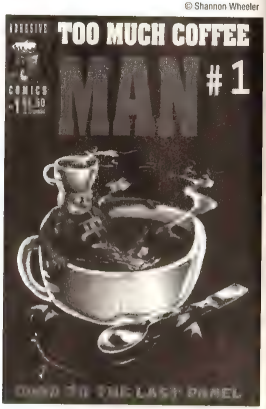
CBM FYI

Matt Howarth... Coming Back At Ya!



© Shannon Wheeler

You mean you haven' heard of Matt Howarth yet? Personally, I met him back in 1972 at a Star Trek convention. A strip of his, called "Star Trucking" has become both a bane and favorite of the Trek community. Then again, having Spock losing all sense of his logic after eating alien mushrooms could do things like that to some of the more "uptight" trekkies.

From that point on you might have seen his work in a series of APA's on through appearances in magazines like Heavy Metal (in fact, his Annoying Post Brothers are in the original HM's of the late 1970's.

Even though his personal universe has a particularly heady mix of some of the most (undeservedly) obscure music, high-brow science fiction, gonzo logic, and brutal slapstick, what distinguishes this Pennsylvania-born artist from others is that he manages to keep it all wonderfully together in a city he created called Bugtown.

For those who really want a sample of Howarth's work, there's lately been a major resurgence in his popularity. For starters, Vertigo decided to have him ink one of the last issues of the *Doom Patrol*, number 83. His style comes through clearly even if he isn't handling the pencils and gives the old DP one of their most memorable stories in a while.

Antarctic is in the process of doing a miniseries called *Konnie & Czu*. I'll leave it to you musical obscurantists to figure out what German electronic musicians he's named these two particularly distinctive aliens after. Still, their trip to a godforsaken planet will keep you in stitches while wondering how in the world Howarth managed to think this whole world up.

Caliber picked up Howarth's adventures of Savage Henry. Issue #2 is particularly recommended for its surreal, dream-like qualities where Howarth lets his sense of whimsy cut loose. Savage Henry is the lead guitar player for the Bulldaggers, music plays a particularly strong role in this comic. He even includes a suggestion of records to get and listen. Hey, I have about half of them, and I couldn't agree more.

Which leaves the most famous of Howarth's characters, The Annoying Post Brothers. The trans-dimensional hitmen (who've been killing people long before other companies thought it fashionable), are now on Aeon. Aside the fact this little imprint is worth hunting for if only for keeping Donna Barr in print, Howarth's killer brothers are at their nastiest best as they try to save Bugtown from a virus that is consuming Bugtown.

I Hope this is the start of a lot more Howarth works. Check these titles out if you don't believe.

It's About Darn Time

Another issue of Mark Schultz's superb Xenozoic Tales will be hitting your favorite local racks with the holiday season. The Kitchen Sink published book will find our hero Jack Tenrec exiled from his homeland and now residing in the city-state of Hannah Dundee, where the politics may not be as brutal, but just as deadly.

As can be expected, Schultz's pen and ink work is in top form. The story has enough subplots going for it to make you want to know a heck of a lot more. Let's hope that Schultz has the sequel to XT #13 well underway.

Relax, Have A Cuppa Caw-Fee

While we're at it, let's talk about another artist you should be paying attention to. Shannon Wheeler has also developed a unique superhero called Too Much Coffee Man. TMCM has appeared in four minis, two full comics, and the first five issues of the anthology *Jab*, all published by Adhesive Comics. Better get ready kiddies, as this one true hero of the 1990's is making his next appearance in a three-part series in *Dark Horse Presents*. Starting with number 88, the union-suit clad, pot-bellied superbeing overdoes the level of coffee even he can handle and meets his Coffee Maker! Definitely worth a gander for cutting edge humor.

Tick Back On Racks

I wonder how many kids who learned about the Tick through the Fox TV show ever realized it was a comic first? Well, here's their chance to see just how seriously inventive a mind creator Ben Edlund truly has a New England Comics is in the process of reissuing the first dozen magnificently warped Tick comics. Here's your chance to see what that mind is like without having to worry about TV censors peeping over his shoulder. ☜

By Steve Fritz

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	2.5	3	3.3 4	5	6	6.5	7	7.5	8	8.5	9	9.5	10

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DC All Star Comics 8
Origin/1st App Wonder Woman
G 10 (8.0) $2,000

DC All Star Comics 10
Mile High / White Pages
M 93 (10) $7,500

TIM All Winners Comics 1
Capt. America by Simon & Kirby
VFN 60 (4.0) $6,500

TIM All Winners Comics 2
Destroyer & Whizzer Begin
VF/NM 70 (4.0) $3,000

MVL Amazing Fantasy 15
Origin / 1st App Spider-Man
VFN++ 68 (4.0) $20,000

DC Batman 1
Cosmic Aeroplane/Tear Seats
S VFN 60 (3.5) $60,000

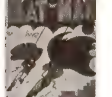
DC Batman 16
Intro/Origin Alfred
FN/VFN 50 (3.0) $3,000

DC Brave And The Bold 34
Origin/1st App S.A. Hawkman
NM++ 88 (3.5) $4,000

TIM Captain America 1
Origin/1st App Captain America
VG+ 25 (5.0) $10,000

MCT Capt. Marvel Adventure 1
apts in Marvel by Jack Kirby
f sFN 35 (7.0) $4,000

AVON Eerie 1 1947
1st Horror Comic, Bondage-C
FN 40 (6.5) $900

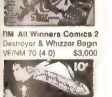


EAST Famous Funnies CC 1933
Probably Second Comic Book
VG+ 25 (4.0) $1,400

MVL Fantastic Four 1
Origin/1st App Fantastic Four
NM+ 85 (3.0) $24,000

DC Flash Comics 100
(scarce) 52 Pages
VFN+ 65 (4.5) $2,500

DC Green Lantern 1
Origin Retold
VG+ 25 (4.5) $3,500



EC Mad 1
Copy / White Pages
$15,000

KKP March Of Comics 20
Donald Duck by Carl Barks
VF/NM 70 (4.5) $2,500

DC More Fun Comics 67
Origin (1st) Dr. Fate
FN 35 (4.5) $3,400

DC NY World's Fair 39
1st Published App Sandman
VG 20 (5.5) $3,600

DC NY World's Fair 40
Superman,Batman & Robin -C
FN 35 (4.0) $3,000

DC Sensation Comics 1
Wonder Woman (cont ASC 8)
NM 80 (3.5) $13,500

DC Showcase 4
1st App SilverAge Flash
M 90 (4.0) $40,000

DC Showcase 8
2nd App SA Flash / Ohio Copy
FN/VFN 50 (3.5) $5,200

MVL Tales Of Suspense 39
White Mountain / White Pages
NM/M 90 (2.0) $12,000

EC Two-Fisted Tales 18 (#1)
Gaines File Copy
NM/M 90 (3.3) $1,300

DC World's Best Comics 1
Superman,Batman,Robin-C
VFN 60 (4.5) $5,000

DC World's Finest Comics 2
Superman,Batman Robin t
VFN+ 85 (4.5) $2,800

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Comic Book Storage...
Wood Vs. Metal

Way back in issue #12, a letter by Mark Foy inquired about the appropriateness of using fire-proof safes and metallic ammo-boxes for storage. His letter also asked about using silica gel, an inert substance, to maintain relative humidity at a pre-set level. I found his inquiry especially timely, as I have been considering a column on appropriate storage and shelving materials for a while now. Before I get around to my thoughts on the subject of metal in the storage area, perhaps a little background information on materials commonly used by the average collector is needed.

In order to maintain the current condition of the comics in a collection, it makes sense to ensure that all the materials that come into contact with the books should be safe for the items that are being stored. Not only should the materials be non-reactive with the paper, but also properly designed to provide the books with support and therefore prevent damage (such as creases and spine roll). For this reason, comic boxes sold by many stories and dealers are suitable for the storage of comic books. However, since many products advertised as archivally safe are not always so, it is important to shop around and be sure you purchase those products designed to preserve and protect your collection from damage. (Products free from PVC's and lignin-free are appropriate for the long term storage of paper and related collectibles.)

Quite often, many collectors will avail themselves of the nearest suitable "square" container in order to store books from their collections. Filing cabinets, safety-deposit boxes, foot lockers, refrigerators, and chests made of pine, cedar, or oak have all been used as repositories for the long term (and short term) storage of treasured comic books. While not all of these choices are bad, some are definitely better than others.

Take for example wood, which is often found in contact with valuable or collectible comic books either in the form of shelving or as a container in which comics are stored. Among the more common types of wood in use are plywoods and "composites" (made from various resins and glues) cedar, pine and/or oak [illegible] of which type of wood is used, it is [illegible] that all types of wood emit vapors and other [illegible] that can form organic acids [illegible] compounds released into [illegible] area or interact with the chemicals [illegible] the paper initiating a process which results in the degradation of the collectible. I will concede that some wood types are better than others but no wood is perfect.

Even if the wood has been sealed with a polyurethane varnish or painted in order to protect and seal it, wood also releases harmful vapors which eventually result in the formation of organic acids. (Different products release these harmful contaminants at different rates.)

Melamine-coated particle boards are not much better, and need to be treated along the exposed surfaces to protect against the release of harmful vapors into the storage environment. In short, although it is cheap, wood should not be used in the storage environment and if at all possible, an alternative should be sought out.

One option is metal, either in the form of shelving or in the form of boxes, safes, or vaults. However, metal has its own set of problems that the devoted collector should be aware of. For starters, unprotected metal surfaces are susceptible to rust in the presence of moisture. For this reason, all metallic surfaces need to be coated with a moisture resistant barrier. While most metal products used in the home of office are enameled, regular wear and tear can result in the exposure of the enameled surface to ambient atmospheric conditions. Non-enameled surfaces should be coated with a protective layer of paint in order to seal the metal from the environmental conditions which can cause harmful reactions.

Obviously, those surfaces which need to be painted must have a chemically non-reactive paint applied to them. Oil-based paints and alkyd-based paints must "cure"... a process which can take a month or more. As can be expected, the volatiles in un-cured paint can react with the chemicals contained in the paper resulting in its breakdown.

To avoid any problems, several collectors have made a decision to store their more valuable comics in vaults or safes. The additional protection offered by vaults and safes against the threats of fire and theft spur many collectors to make the (sometimes) costly investment. Since vaults are basically larger versions of the ordinary safe, the more serious collector needs to look at the type of protection that is most suitable for the comics being stored.

Basically there are two types of safes, each type designed to protect against a specific threat. It is important to note that commercial safes are designed to protect against burglary or fire and not both. Therefore, when choosing a container in which to store your collection, consideration must be given to which threat poses the greatest danger to the collection - fire or theft. Of the two types of safes, so called "record" safes are designed to withstand the incredible temperatures that are prevalent during a fire. "Money" safes are designed to resist burglary and vandalism for a momentary period of time. Common metallic boxes - such as foot lockers, ammo boxes, and other types of cabinets - while cheap and readily available, do not offer suitable protection from the threats of fire and/or theft. Even if the box has a lock, a professional thief will have no problem breaking into an ordinary container (not to mention simply carrying the box out the door.)

As Gary M. Carter hinted in his reply to Mr. Foy, comics stored in metallic boxes and even wooden chests are susceptible to environmental problems... especially those related to humidity and temperature. Mr. Foy suggested using sealed silica gel packets to control the humidity inside the sealed micro-environment.

Silica gel can be used to safeguard the collection from humidity changes, but great care must be taken in order to insure that the gel is conditioned to the proper humidity or else accidental damage can occur. Silica gel, which is available in different granular grades, will release moisture into a dry environment and will absorb moisture in a humid one. As regular readers of this column know, rapid relative humidity changes should be avoided or else damage to the collection will occur.

In response to Mr. Foy's letter, I think that using a metallic container is not as simple as finding a box that fits, putting your comics in and then sealing the collection away forever. There are several factors to consider (as mentioned above) and the final decision is ultimately influenced by financial ability. As Gary mentioned, additives (such as lubricants and grease) and the potential for rusting makes choosing a metallic container debatable, but if the container adequately supports the comics (which should be in mylar sleeves anyway) and a suitable environment can be created and maintained in order to ensure the preservation of the comics being stored, there should be no foreseeable problem.

For additional information on air quality and environmental conditions that are ideal for the storage of paper and paper collectibles, refer to previous columns in earlier issues of this magazine.

I look forward to receiving your feedback. Until next time, keep on collecting. ●

By Tracey Heft

Just the Facts.

Fact 1: **Absolutely no other comic dealer buys more golden and silver age comics than we do.**

Although the pages of CBG are filled with other dealers offering to pay "top dollar", the simple truth is that Metropolis spends more money on more quality comic book collections, year in and year out, than any other dealer in the country. We have the funds and the expertise to back up our words. The fact is that we have spent nearly **2 million dollars** on rare comic books and movie posters over the last year. If you have books to sell, call us **toll-free** at **1-800-229-6387.** If you know of any comic book or movie poster collections, call us today for a generous finder's fees. **All calls will be kept strictly confidential.**

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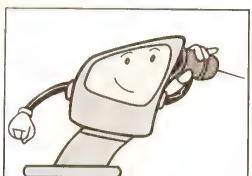

Buying & Selling Comic Books...

On-Line!

I briefly mentioned the buying and selling of comic books on-line in the last issue's installment of CBM On-Line. This time out, I'd like to elaborate further on the opportunities for comic book collectors to trade comics on-line.

On-line trading is not difficult; in fact, it can be easier than buying or selling comics through more conventional means. All it takes is a computer equipped with a modem, and some very basic knowledge of telecommunications.

Why should I sell my comics on-line?

Have you ever tried selling a few comics, or even a collection? It can be pretty tough to find a buyer, much less one that is willing to pay your asking price. "For Sale" advertisements in some comic book publications (or even your local newspaper) can be cost prohibitive if you have just a small number of medium to low cost comics to sell.

Going to a comic book shop owner is one possible solution, but also not without caveats. Comic shop owners may have little interest in the comics you have to sell, especially if they are relatively current, or low demand issues. Even if they do have an interest in acquiring what you have to sell, because of overhead, they are often reluctant to pay more than a fraction of the comics retail value. Comic shop owners are, after all, in business to make money, and have to be able to make a profit on whatever they buy.

That's where the "Information Superhighway" can help. Every on-line service that I have encountered (such as America On-line, Compuserve, Genie, and Prodigy, as well as the Internet) have comic book forums with areas specifically set aside for people to sell their comics. This puts you in touch with comic buyers from all over the world who might have an interest in your comics... instantly! The moment you post your "for sale" message, it is ready to be read by hundreds of other comic collectors who are, like you, looking to pick up some good comics at a fair price. Selling on-line is quick, easy, and often less expensive, especially when compared with other methods of selling your comics.

Why should I buy my comics on-line?

Nothing can beat the convenience of going to your local comic shop and buying back issues. However, if the comic shop in your area doesn't have what you're looking for, then what? You may have to drive all over town to different comic shops trying to locate that certain special issue or run.

Comic book conventions are great for finding back issues too. However, you may have to wait a long time for the next scheduled comic book convention. In the meantime, why not post a message to an electronic comic book trading forum, listing the comics you are looking to purchase? Simply post a concise message indicating the title and issue numbers you are looking for, as well as the desired condition. Be sure to include your E-Mail address so prospective sellers can easily contact you about the comics you are interested in acquiring. It's that easy.

How do I go about buying and selling on-line?

The first thing to do is to seek out a "comic book trading area" or "forum" on the particular on-line service you belong to. If your particular service provides access to Usenet newsgroups on the Internet (most do - a quick call to your on-line service's customer service will let you know for sure), my personal recommendation would be to seek out the newsgroup rec.arts.comics.marketplace. This newsgroup regularly sees well over 100 messages a day from buyers and sellers alike, from all over the world. Keep in mind that there may exist very specific rules and guidelines for the trading of comic books on the particular electronic comic trading forum you intend to use. It is a good idea to inquire about these rules before you attempt to do any trading on-line.

For instance, users of the newsgroup rec.arts.comics.marketplace on the Internet should refer to the FAQ (frequently asked questions) file called r.a.c.marketplace.FAQ for a thorough discussion of the guidelines for comic trading on the Internet. After familiarizing yourself with any existing guidelines, I think it advisable to browse the messages in the venue you are using... just to see how others are going about trading.

Once you get the hang of it, using the various on-ramps to the "Information Superhighway" is really a very simple and enjoyable way to buy and sell comics. I generally negotiate at least a couple of on-line deals a month and (in the years I have been trading on-line) have never failed to find a buyer for the books I might be selling, or a seller for the books I might be looking for.

Next month, I'll relate some specific tips on how to be a better buyer/seller on-line. If you have any questions in the meantime, feel free to E-Mail me at either holbrook@luna.cas.usf.edu on the Internet, or at Prophet001 on America On-line. Happy buying and selling. ~●~

By John R. Holbrook, II

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235	7" x 10 3/8"	Standard Size Comics	49.00	45.00	41.50	37.50	32.00
295	7 3/4" x 10 1/2"	Super Golden Age Size Comics	57.00	53.50	49.50	46.00	41.00
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Amazing Spiderman 1	9,000	12,000
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Brave & the Bold 28	3,500	4,500
Detective Comics 225	3,000	4,000
Fantastic Four 1	12,000	15,000
Flash 105	3,000	5,000
Green Lantern 1	2,000	2,800
Incredible Hulk 1	6,000	8,000
JLA 1	2,800	3,800
MAD 1	2,000	3,000
Showcase 1	1,600	2,400
Showcase 4	20,000	30,000
Showcase 6	1,500	2,500
Showcase 8	5,000	8,000
Showcase 9	3,000	5,000
Showcase 22	3,000	5,000
Strange Tales 1	1,300	1,800
Sup's Girlfriend Lois 1	1,500	2,500
Sup's Pal Jimmy 1	2,500	4,000
Tales to Astonish 27	2,500	3,500
Tales of Suspense 1	700	1,000
Tales of Suspense 39	3,000	4,000
X-Men 1	3,000	4,000

GOLDEN AGE	NM	M
Action 1	90,000	120,000
Adventure 40	11,000	15,000
All American16	25,000	35,000
All American 19	5,000	8,000
All Select 1	1,800	2,800
All Star 3	12,000	16,000
All Star 8	5,000	8,000
Batman 1	30,000	40,000
Captain America 1	25,000	35,000
Captain Marvel 1	9,000	14,000
Detective 1	35,000	48,000
Detective 27	90,000	120,000
Detective 33	10,000	14,000
Detective 38	15,000	20,000
Flash 1	23,000	33,000
Green Lantern 1	8,000	10,000
Human Torch 1 (2)	5,000	7,000
Marvel Comics 1	45,000	60,000
More Fun 52	20,000	30,000
More Fun 53	10,000	14,000
New Comics 1	6,000	8,000
Sensation 1	3,400	4,400
Submariner 1	4,500	8,000
Superman 1	50,000	75,000
Whiz 1	30,000	40,000
Wonder Woman 1	4,400	5,800

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What's Hot & What's Not

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Lee Hester
Lee's Comics
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Palo Alto, CA 94306
(415) 493-3957

General Note

If one is to make an evaluation of the current back issue market I believe that it would be appropriate to say that 1994 saw the death of the back issue. Thanks to a glut of slapdash material from all publishers, there is little demand for back issues of most titles. It used to be that we would carry back issues of any title that was currently being printed, but no longer. Mid-line titles such as Thor, Iron Man, Nova Demon, etc., have not been selling, so we have cut them from our bins (We keep the 1960s issues 'natch). I think that if dealers take a hard look at their bins and their backrooms they will discover that 80% is likely made up of deadwood. In this period of diminished activity, the dealers can ill afford it.

New Stuff

Defiant: In my last few installments, I have been bemoaning the fact that Defiant sold so few copies that we were loosing money carrying them. They have now gone under. It was strange watching them continue to run ads until the very end.

DC: Sandman, and the Superman and Batman titles head the list in sales for us. The Sandman books are our all time best sellers.

Cartoon Books: Bone has now broken into Capital City's top 100, beating out many Marvel and DC titles. Congratulations Jeff!

Fantagraphics: Look for the first color issue of Hate (it will be issue #16). This issue will be a turning point for the story line, and a good starting point for new readers.

Image: Numbers are slipping on most Image titles here. There are not many people who collect all of them any more. Spawn, WildC.A.T.s, and Gen13 are still holding strong.

Marvel: Remember the Marvel zombie? The guy who just had to buy any comic that bore the Marvel logo? I believe that he is now completely extinct. Does anyone know of a person that still buys reads and collects each and every Marvel comic? A few years ago I heard someone criticizing DC comics. They said that the DC comics were not good because they didn't care about the quality of the comics as they were making so much more from the licensing. At the time, Marvel was making most of their money from publishing. Now that Marvel's licensing has taken off, I feel we've seen a decline in the quality of the published output.

X-Men: The X-Men titles will all be canceled and replaced by new ones for a brief period. I feel this is likely to backfire and only confuse and alienate readers instead of getting new ones.

Valiant: Valiant numbers are low but steady on the new issue front. On the back issue front forget it. We now keep only two issues for backstock. One for the bins, and one for the back room, in case the one in front sells (here it usually doesn't). It's worth stating that most recent back issues come in faster than they sell. I think it's cheaper for the dealer to buy backstock from his customers when he needs it, rather than buying more than he needs when it comes out. A title is hot if it goes out faster than it comes in. There are only a handful of hot titles right now.

Cards

Interest in cards is way down. We used to sell out of ten cases of each of the Skybox issues. Now we are lucky to sell a case. I believe that the primary reasons for this slowdown are as follows. (1) Constant price increases. A dollar a pack seems like a fair price for cards. It makes it possible to buy a box for around $30. At two dollars a pack, it raises the retail price to $70. Very few parents want to spend that much on cards. (2) The dealer can expect to see the cards on sale at Price Club & Costco (large "Warehouse" type stores) for less than his wholesale"cost within a few weeks. This reduces the dealers sales to pack sales, rather than Box sales. (3) Too much output and flooding the market (mainly by Marvel). Look for wave upon wave of new cards. This will help to kill off any lingering demand for the product.

Overstreet Buyout

As most are aware, Steve Geppi's Gemstone Publishing has purchased Overstreet Publications. Overstreet Monthly editor, Gary M. Carter, will be relocating to the new Gemstone "West" offices in San Diego, California and will be re-launching the much missed Comic Book Marketplace (to be released in February 1995)... while Michael Renegar will be stepping up as editor of the new version of the Overstreet Monthly (scheduled to be released in March 1995). I have every confidence that the infusion of Mr. Geppi's resources will result in even better publications from Overstreet and Co.

POGS

I hate to say it, but POGS are hot right now. It's another crazy fad. For those that try to cash in on the craze, the tricky part is knowing when to get out It's important to realize that most people loose money on these crazes. The market drops out suddenly and people get stuck with unstable inventory.

In Closing

Thank you for reading these market reports. If inferior guides are pressed upon you, don't forget to yell "None Will Overshadow Overstreet!"

Marnin Rosenberg
Scott Whaley
71 Grace Ave #2L
Great Neck NY 11021

Recent sales

Showcase #22 VF++ $4,650; Avengers #1 VF $950; Tales To Astonish #44 VF/NM $300; Hawkman #1 NM $625; Journey Into Mystery #83 VF+ $3,000; Batman #8 FN/VF $1170, #11 $875, #42 VG++ $150, 22 VF- $500; Amazing Spider-Man #2 VG/FN $550, #3 FN $400, #6 VG $165; Superman #10 VF/NM $2,000, #12 NM $2,500.

Silver Age Soapbox

Contrary to recent speculation of a slowdown in the Silver Age market, sales have been quite steady for us over the last month or so. In that regard, I would like to comment on a recent article published in an alternative comic monthly concerning the health of today's Silver Age market. The article alludes to the "dying or merely ailing" Silver Age market. While it is no great revelation that Golden Age material is currently selling better than ever, this dealer is way off base on the Silver Age market.

The dealer gives an enlightening account of his current difficulty selling low and mid grade books. He supports his negative outlook by suggesting that high grade Silver Age has become too pricey for most collectors. He further suggests that increasing high grade prices are dragging low grade prices along, making them unaffordable as well. This, he explains, will eventually lead to falling prices for all grades of Silver Age, as all but the most insignificant books become too expensive for collectors.

I found this piece of "journalism" to be extremely inaccurate, not to mention irresponsible.

The inaccuracies of the report are easily addressed. In this part of the country high grade still flies out the door at 1.5x to 2x Guide. What the author neglects to mention is that even at these seemingly lofty prices there is still nowhere near enough high grade Silver to go around. Sure there has been a lot of high grade Silver Age material offered for sale recently, but has it not been met with feverish demand? And at ever increasing prices?

As for low grade material, it has always been a slower mover for us, as I imagine it is for most dealers. It is often necessary to discount these books but

because they are more readily available to dealers in the wholesale market this should not be a problem. Furthermore a good portion of mid and low grade Silver Age does sell at Guide or slightly better. In fact, we know a few dealers that specialize in low grade and are actually doing quite well at this time.

To suggest the market as a whole is in trouble because one dealer is having difficulty is both ludicrous and reckless. (In fact, if the author would like to unload his inventory, in fear of a stagnating market, he is asked to please call us first).

A better explanation of the author's current dilemma likely lies in his lack of understanding of the market. As this business becomes more competitive with scores of new dealers each year, collectors are finding it easier to be selective about whom they purchase from. We support this new awareness… and the old adage "what comes around goes around." Turns out it's not so far fetched after all.

A final point: It is also important to realize that newer comic book collectors are particularly impressionable when it comes to printed articles with "advice." I believe they serve the best interests of the hobby when they are prudent with their advice and opinions. Collectors sometimes think of dealers as "authorities" in the comic book business. I even know collectors that find it necessary to consult two or three dealers before making a purchase.

It is not difficult to recognize the potential conflict of interest that arises when a dealer tells his customers that prices will soon be falling and then buys books from the same people for 50 cents on the dollar. I would not be surprised if the article motivated some collectors to part with their prized collections. This type of "market manipulation" (whether purposive or not) is potentially dangerous to the entire hobby. We can only hope that collectors are astute enough not to base their assumptions on one dealers assertions, opinionated "columnist" or not!

The only aspect of the Silver Age market that is "dying or merely ailing" are certain authors and their reputations as "experts." Thanks for reading… till next time.

Bruce Edwards
Quasar Comics & Collectibles
P.O. Box 2227
Louisville, KY 40201-2227
(502) 897-3266

As we prepare for our next mail bid auction we've been taking note of our customers requests:

Recent Books

Recent books are slow with a few exceptions. Gen13, Lady Death, Vampirella and (sometimes) Cerebus are the main requests in this area. Recent Marvel, DC, Valiant, Image (except as noted above), Malibu, and nearly all other current publishers generate little excitement. Many of my customers are feeling a little overwhelmed by new product and several have taken an exclusive focus on earlier books (1970s and earlier).

1970s Books

The interest in this time period is gradually rising. As has been noted in most comic related publications there are many, many titles in this period that are cheap by any measure. Most of the "keys" from this period are still very inexpensive. Books such as Tomb of Dracula #1, Swamp Thing #1, Marvel Team-up #1, Marvel Presents #1, Marvel Feature #1-3, Captain Canuck #1, E-Man (Charlton, entire run), and scores of others have a quiet but sincere collector base and are set for long term appreciation as earlier books become increasing out of reach of all but a small minority of collectors (the collectors that will be competing with the "investors").

1960s Books

Marvel and DC issues from the late sixties are relatively slow, although they sell fine at appropriate levels which are frequently at good discounts from Guide. Properly graded GDs and VGs move well, especially since they are very very cheap compared to their NM counterparts. All 1960s DCs that relate to Superman (and family) remain strong while Batman related titles are slower. Charlton, Dell, Gold Key, and Tower are generally strong. TV related issues are especially strong and Ditko Charltons are generating renewed interest.

Golden Age & 1950s Books

These books are virtually all popular in low grades due to their inexpensive prices. DCs from the 1940s and 1950s in FR to GD generally bring full Guide or higher… as do Timely/Atlas in the same grade. Classics, Archies, and most Dells are very slow. Crime comics are very strong, usually bringing full Guide to double Guide since they are still very cheap. Horror comics are active at current to slightly above current Price Guide levels.

Fanzines

1960s fanzines are very popular. These publications give the collector an "inside" look into fandom from this period. Most of these publications are very scare being originally published in a few hundred to the low thousands. Since most of these retail in the $5 to $30 range they are very affordable and genuine pieces of history.

BLBs

BLBs of popular characters such as Dick Tracy, Tarzan, Flash Gordon and Buck Rogers are very popular in the $25 to $65 range.

New Finds

We've managed to pick up a few items for our next auction. New goodies include: Amazing Spider-Man #10, 13, 17, 28, 30-60, 96-102, 129, 149, 150, 300, etc.; Flash #109-225; JLA #5-100; assorted Brace and the Bold including all the Hawkman issues; complete high grade Silver-Age Hawkman; Strange Adventures #110-150; Green Lanterns including #40, 45, 61, 76-88, etc.; Vampirella #1-up; Adventures of the Fly #1-up; Double Life of Private Strong #1, Adventures of the Jaguar #1-up; Silver Streak; GA Samson; many neat Dells including early Popeye, Four Color, Popular, Our Gang, Tarzan, etc.; nice selection of Web of Mystery, Strange Terrors and other horror titles; Magnus, Robot Fighter #1-28; many neat Charlton, Atlas, Crime, Western, Jungle, Romance, Gold Key, TV, Movie and other esoteric books; Archie Giant size and annuals from the 1950s; Funny Animals, etc.! Lots of 1960s fanzines including 30+ issues of RBCC, Fantasy Illustrated, etc.

In Conclusion

The collector market is very active. We find that many collectors are changing the direction of their collections a the typical DC, Timely and Marvel key issues shoot into the stratosphere. Their is a wealth of material available at cheap to moderate prices that is truly satisfying to collect.

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It's been a while. It's been the best of times, it's been the worst of times. The best, getting married; the worst, having our new Canterbury store being gutted by a sick arsonist after only being open for eight weeks. Seeing hundreds of hours of hard work turned into so much charred paper is a sickening sight. We lost nearly everything. That was this summer. But hey, were open again now, and all is going well once more. Having the store burn only hardened our resolve and has made us only more determined to make our new branch a success. Anyway, on with the show.

San Diego… once again the con was as overwhelming as ever, though at times it seemed a little quieter than last year. As always, we met some great people. A big hello to Sue and George at Silver Snail.

Golden Age

As strong as ever. Recent purchase include Amazing Man 5 VF restored; Superman 1 VG+ restored, and a smattering of other very high grade items, including Action #106 and 168 (both NM) and Batman 24 VF. The demand for Golden Age material is still growing in the UK, with Timely and DC those most requested. Recent Golden sales, include Captain America 2 VF $4,750.00 and Marvel Mystery 57 FN+ $575.00. There are still some great Golden Age bargains to be had, but for how much longer no one knows.

Silver Age

The Silver Age bubble still hasn't burst. Collectors are still buying a lot of Silver Books. The higher the grade, the sooner they sell. Recent purchase of note include FF 1-300 and Amazing Spider-man 5-36 and a set of Silver Age Hawkman, in fine or better. Other specific items include Amazing Spider-man #1 in VG-, #2 in Fine and Brave and Bold 28 (x2) in G/VG. Recent sales of note include Fantastic Four #1 VF restored, #2 VG $485, #4 FN- $600; Showcase 13 FN+ $1,600. Although the higher grade books are the higher sellers, we are pleased to report that books in all grades are selling, even copies below Good, and even copies that are hole-punched-though the price for these certainly has to be right. Another interesting point about the UK Silver Age market is the sudden influx of restored books. It doesn't seem all that long ago that there were very few restored books circulating in the UK. That has changed dramatically in the last few years, as more and more restored books are purchased by collectors and dealers alike in the US and are brought over to the UK. These books then find their way into the UK market. There are still a great deal of British collectors, and a few dealers, who find it difficult to detect professional restoration. Another worrying fact, is that a great many of the restored books seem to "lose" their restoration reports issued by the restorers, thus perhaps allowing the restored book to be sold on as an unrestored copy. Sometimes the restoration only comes to light when the collector wishes to sell the books to a dealer, who then points out the work done, to the dismay of the collector who had purchased the book at the unrestored Guide price. Let The Buyer Beware is still very relevant, especially today.

A MESSAGE FROM

MERMAID PUBLICATIONS

As president and founder of ***MERMAID PUBLICATIONS***, I would like to welcome and introduce you to our universe. ***MERMAID PUBLICATIONS*** was formed in the summer of 1993. Our first project was to hold our "1994 Comic Book Contest", in which we offered winners contracts to produce their own monthly titles. Every title released in the early months of 1995 will be a direct result of that project. I personally like to thank everyone who entered our contest and the retailers who participated in our talent search. Thanks to you our contest was a great success.

Five titles will be released during the early months of 1995. These are: **Starry Knight** by Lori Salts; **i 4 N i** by Gil Garcia; **GO-GO BOY** from Neil Johnston; **Mortal Coil** from the creative team of Troy Zurel, Keith Davis, and Tom Luth; and **IMPULSE** written by Joseph Theroux and illustrated by Lori Salts. These titles are our milestone releases of a universe that will expand to 12 continuous monthly titles within the next 3 years.

Preceding the release of these titles, we will announce the details of our "1995 Comic Book Contest" and our "Original Art Giveaway".

The contest will offer artists and writers a chance to break into the comic book industry. We will, again, offer the winners of the contest contracts to produce their own monthly titles based on their own creations. We realize that it's very hard to break into the comic book market and virtually impossible to produce a monthly title based on your own characters. We also realize that there are a lot of talented artists and writers who never get the opportunity to be recognized. We offer those people that opportunity.

Our "Original Art Giveaway" will offer twenty-four (24) comic book pages and posters to our fans, and 12 more to retailers. That's 36 original art pieces that we will give away. All that our fans have to do is send us a postcard with their three favorite characters from our titles. A random draw will determine the winners. All that retailers have to do is show us how they promote our titles. Promotions that we like best will win original art. Simple as that - Valuable as original art.

More information will be available about our comics and projects during the next few months. Our titles will be available through you local comic store. Reserve your copy today and we hope that you enjoy our comics.

Sincerely

Armik Yaghoobian
President

Bronze Age

Conan is still our strongest 'seventies seller, though interest still seems to fade some what, after the Barry Smith issues. Early Defenders still sell well, as do the Marvel monster titles Werewolf By Night, and Tomb Of Dracula. There is a little interest in the DC 'seventies titles, with most requests being for Kamandi.

Hype, Hype, Hype!

The summer belonged to Amazing Spider-man #149 as the most requested back-issue, due to the re-appearance of the Spider-clone. This fall it will be New Mutants #25 - the first appearance of Legion - the killer of Prof. X. I can almost guarantee that there will be a lot of dealers who will be sick to death of being asked for this by the time the New Year Con is here. Being a more recently published issue than Spider #149, there are more copies about. The price will probably rise in the short term, but I wouldn't bank on it as a long term investment.

New Books

The new Vertigo books are selling very, very well here. Invisible is selling almost as well as Sandman, and issue three has only just shipped. Books of Magic is also selling very well and the new Mobfire looks to be just as good. Generation X #1 was a very good seller, even with the expensive silver cover. Zero Hour has had no real effect on DC sales, good or bad, although some of the weaker monthly DC's did pick up slightly during the cross-over. Sales have since all dropped back to the pre-Zero Hour levels. Little else to report in this area.

UK Comic Art Convention (UKCAC)

The first week in October saw UKCAC '94, the UK comic convention. As always, a great time was had by most - possibly because the bar was open nearly all day. John Buscema was the guest of honor, though Mark Bagley and Denis Cowan were also present from the U.S. As always there were most of the current British artists and writers present, including Brian Bolton, Dave Gibbons and John Bolton. Most of the guests were kept busy signing and sketching. Every year the convention brochure is dotted with artwork created especially for the convention. These pieces are auctioned at the con, with money raised going to a designated charity. This year the charity was the Jack Kirby Educational Fund, and a massive number of eighty pieces of artwork, all starring Kirby characters, were auctioned. This year was also the tenth anniversary of UKCAC. Congratulations to Frank and that's all for this time. See you in Philly.

Dr. Roger Smyth
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Overview

Due to the short lead time for this months issue, this will be an abbreviated report - so let me start with an overview, new issues have been basically flat for the past 30 days. As with everything, to some degree that's good and bad. Good in that not even Marvel seems to have lost sales, bad since as you know by reading all of these reports, the market has been constantly losing volume, and an increase would be a more healthy sign. The Clone storyline has not been popular, or of any great interest to my customers. As generally predicted, the "deluxe" Xes were sell-through with perhaps 5% of my customers willing to wait the two weeks for the cheaper versions. Mid-range Marvels (that can translate into everything except Xes and spideys) engender no great interest, with sales of Morbius specifically falling DC, Image and Dark Horse hold steady. Valiant lost a bit. The probable loss of Defiant, Atlic Press, and possibly Triumphant are negative predictors. Overall not a positive period, but on the other side, nothing of real interest.

"Hot" Stuff

As far as so-called "hot" items, the earlier ASM Clone material (#149 in particular), has totally ceased to be requested. The lack of interest in the current story line, noted above, seems to account for this. Requests for Shi or Lady Death nil, with one request for Gen 13 the whole month. The most requested item for this period was Magic cards, which may also reflect the flatness of the market.

Back Issues

They have remained solid, and indeed continue to see a small but significant upswing. No pattern here, and I mean no pattern. Examples: 2 sets of Marvel Super Villain Team-Up, including the GS, Fine, at $25 each, a small group of 5 ECs, about Fair for $50, miscellaneous runs of Thor and JIM as available, Machine Man (1st series) runs, and various requests such as Four Star Spectacular, Superteam Family, Checkmate, Action. When I say no pattern I mean no pattern. The significance here for me is that the back issue market is making a steady comeback, and I look for price increases here as remaining stocks disappear. I'd need a good six months of sales to try to ascertain any patterns, but I would think the back issue market will be backbone of the direct market one again, with the next few years. (see below-comment).

Acquisitions: One significant acquisition during the month was a small but lovely collection of various Dell and Fawcett material; Tom Corbett Space Cadet, Tom Mix, Lucy, Dale Evans, etc. Really sharp looking, but with various degrees of paper toning (nothing beyond tanning). Will update you how they sell. But those Tom Corbetts with painted covers are simply lovely.

Comment

I don't notice this appearing yet in any of the trade journals, so in case you've not heard about it, the following may be of interest (I think it is). Every October Marvel has a distributors meeting; one year a cruise, one year several days on an island, etc. All promo (of course) to let distributors know of Marvel's plans, and what they'd like to be pushed and hi-lighted for the coming seasons. This year what did they plan? They canceled, not postponed, the meeting Best case scenario, Marvel knows it needs to re-establish credibility with the distributors and the retailers, and are taking a year off to do this. Worst case scenario, Marvel is reconsidering the role of the distributors in Marvel's future plans. I'm phrasing this as delicately as possible. If they withdraw from the current distribution setup and build their own foundation, it can and will have far-reaching domino effects. I'd say the next six months to a year are really crucial to the future internal construction of our industry.

Endnotes

As some of you may have gathered, I'm a real Anglophile; I love British theatre and acting. The last American movie I slept through —er.... saw in a theater was Batman Returns. However, don't miss Tim Burton's "Ed Wood". If Martin Landau (as Lugosi) isn't Oscar nominated, I'll read all 12 issues of Team America. It's a performance I think you'll really.... enjoy.

Geoffrey's Comics
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Hey there Comic Lovers and little Geoffrey in McKinleyville. Let's see now — what's hot and what's not. Well, bad girls, good looking sexy bad girls, they're so hot they're on fire. Some people like it and some don't. For most of comics' 60 years, sex and sexual attraction have been mainly ignored. Despite the fact that comics sell almost exclusively to males and one of a man's most popular past-time seems to be looking and thinking about women, little of a sexually provocative nature has been shown in comics. Many will worry and fret about all this as the exploitation of women as sexual objects. This is especially vexing to the feminists.

New Comics

Marvel: Well, everyone is gabbing about the X-men story where Prof. X dies and "everything changes". It sounds like a lot of fun to me. Retailer could use this as a chance to pull out the old customer mailing lists and maybe get back some of those people who have dropped out of comics in the last 2 years.

Malibu: I keep hearing rumors that DC and the Marvel are trying to buy Malibu. As my wife would say, "Interesting!?!"

Valiant: It's amazing that two years ago these were Americans hottest comics and now I talk to store owners who don't even order them.

Dark Horse: "The Mask" and "Timecop" were two of this year's greatest, most exciting movies... masterpieces I thought, and a real credit to the comics they originated from. I've talked to people, however, who loved the movie but didn't even know it originated and was inspired by a comic book.

(It still feels like, to me, that we're not just thought of as the bastard child of literature, but maybe just about the most embarrassing and illegitimate form of entertainment. I've talked to many really intelligent, successful people who learned to read and learned to love to read with the comics. Yet we still get little respect. Why couldn't "The Crow" and "The Mask" and "Timecop" and "Batman" have good-sized impressive plugs right on the movie posters? I mean a good-size block bragging about the comic book that fathered the movie. And when the movie rolls, don't we deserve a mention that is even larger than the studios, the stars, the directors, something that acknowledges that without the comic book audiences would be sitting there with their overpriced Coke and popcorn watching a blank screen?)

DC: Fan interest has doubled at our store. Aquaman is on my personal top 10 list every month. Peter David seems to have just a little better touch than almost anyone writing comics.

Image: There's too much Image bashing in this world, but they, like most of the comic companies, have too many books out that are mostly copies of their other titles.

Independents: London Night Studios — Razor is the queen of the bad girls at our store and now its in color. This book is still too much of a secret. It sells and sells and sells. I look for it to go to the top of the bad girl list — a great looking girl with a tragic side who has the habits and hardware of Wolverine.

Shipping January 1995 from *MERMAID PUBLICATIONS*

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GO-GO BOY #1, i 4 N i #1

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Neil Johnston

Gil Garcia

Great Art

Great Stories

Great Comics

Every Month

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Silver/Gold

Sales: Hulk #180, 181 and 182 all VF set for $400; Superman #9 FN- $350; Suspense #1 (FN+) for $350. We have been making quite a few sales on the old stuff considering we have rarely advertised and we're not currently selling at the conventions.

Lately we've brought quite a bit of low grade Silver Age comics and put them in a large half price bin. They move briskly at low prices and we don't feel that in these economical dog days we have the time to wait years for them to sell at full Guide prices.

Our catalogue is now available. I'm getting excited just thinking about them. They're so neat I almost hate to even sell them. Anyway — see you next month.

Dean Scoville
Comic Detective
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Things have slowed down a little. Clients are back in school and hiting the text books. Acquisitions include some Golden Age Batmans, Detectives, Flash, and Sensation Comics; quite a few Byrne/Claremont X-Men; Amazing Spiderman #1 FN-.

Modern Age

X-Men #266 routinely goes for $20-25 in NM condition. The animated series has augmented Gambit's demand and sustained interest in X-Men in general. Just about any early X-Men will move if realistically priced. If collectors hold Silver Age grading at a premium, they're even more particular about newer issues. Fortunately, most collectors are pretty responsible in bagging and boarding their purchases. Now, if we can only get them to READ 'EM! Requests: Conans (!).

Silver Age

Having witnessed the impact of the X-Men television series, I'm curious as to how the animated exploits of Iron Man and the Fantastic Four will affect their respective back issue titles. With the conspicuous exception of FF #48, each has been a pretty slow mover. Conversely, animated series or movie notwithstanding. Batman has consistently been a steady seller. Of course, the winged mammal has always been my favorite, so I'll concede a bias. However, I'd be remiss in not acknowledging a continued interest in '60s Superman-related titles and Wonder Womans. The consensus is that they can be had at very reasonable prices. Sales: Silver Surfer #1 FN+; Our Army At War #151 (first Enemy Ace) in absolutely beautiful NM condition, $175.

This Month's Pick

Brave and the Bold #54; quite a few lower-grade copies around, but I'll happily pay 100% of Guide for a true NM copy - and turn it for a profit! I extend the same offer for Tasmanian Devil and His Tasty Friends.

Elevator Books?

Friends and customers who have known me during the past three years are accustomed to the following admonishment: Beware of fads. These include purchases based upon the hot artist of the day. Others may cite isolated examples: McFarlane's first Spidey, Miller's first work on DD, or Byrne's first X-Men-but the vast majority of issues that rocket because of an artist's "first work/work on title" do not sustain their meteoric levels. Not Liefeld...not Jim Lee... not Jae Lee... not Stephen Platt... not, well, you get the picture. Only a handful of artists have sustained interest by virtue of their art alone as opposed to the characters they essayed: Frazetta, Kirby, Ditko, Adams. Even these greats have their "lesser demands."

New Mutants #87. Astonishing Tales #25. Marvel Spotlight #5. Werewolf By Nigh #32. Uncanny X-Men #201. Detect a theme? Comics that went through their ceilings and now hang out there in limbo. Ample supply and artificial demand. Some periodicals "handicap" future picks and, by their own reckoning, don't have a very good record, having based their picks on recently-produced issues featuring some new character or one whose arcane influence may have impacted a major character's existence.

Still, people persist in handicapping the next Hulk #181 or Amazing Spiderman #129. Thus, we find prices soaring for Vengeance of Bane #1. Superman: Man of Steel #17 ("That's Doomsday's hand smashing through the wall!"-oooohhhhh!). The first appearance of Venom in his (hers?) various states. Rumors that a character introduced in some other title might be responsible for bringing Supes back... I would never deter someone from purchasing such issues to placate their understandable curiosity, but I would caution against paying the exorbitant prices that some charge.

Also, one should question the relative rarity of such issues. We should collectively face a fact: short of a cataclysmic event, those titles produced by the Big Two during the past twenty years will probably be in plentiful supply for some time. Unless there is a commensurate increase in the number of fans to the hobby - or, as in the case of "Star Wars"/"Star Trek," a sustained interest among those otherwise immune to the last temptation of fanboys - there is not a valid reason for the astronomical price increase witnessed on many of the comics produced these past two decades. Some will note the fact that some demand issues have notoriously bad print runs: the center page of many of Marvel and DC Presents X-Men and the Teen Titans is loose (go look). Giant Size X-Men #1, with its thick spine, is somewhat difficult to find in true high grade. Because of such defects, these issues in true high grade may one day demand a premium beyond their current Guide prices. Once again, the exception proves the rule.

Anyway, I'll swipe from Twain in closing: "If I had more time, I'd written a shorter column."

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I look at all the product that is to be released through the rest of the year and I have to ask, Are we learning anything from last year? Let me refresh your memory. From October 1993 through April 1994 we had a glut of product that resulted in many retailers closing up shop. We lot 25-30 shops in Dan Diego alone. We are in the slower sales season right now and yet to look at the product solicitations I would swear it was spring and summer. Is anybody listening?

Marvel: My overall Marvel sales are down from last year. Maybe a few extra titles would help. That's a joke, folks! But it is no wonder their sales are down. Very few of my customers think that Marvel cares about their books or them. Deluxe and standard editions haven't done anything to change their minds. How about the cancellation of their mutant titles in December and re-starting them in January with different titles and numbers? Half my customers feel they are being betrayed. The other half think it's just a gimmick to increase short term sales. Bingo! I and others want to get excited about Marvel publishing again. Marvel used to create some pretty fantastic comic books. But lately it appears as if they're just cranking out titles in order to have a vehicle for their card and merchandising divisions. My heart is not the only one breaking here.

DC: They're going strong. Zero Hour did increase sales on almost their entire line but their secondary titles have already leveled off. Superman titles, Batman titles, Flash and Green Lantern sales have remained high. I recently attended a "fall fling" event which DC co-sponsored with Diamond Distributors and I was very impressed with the entire affair. DC was most informative and generous with their gifts to participating retailers. I would like to thank both DC and Diamond San Diego. I had a great time.

Dark Horse: Star War titles are doing especially well. Unfortunately, most of the rest of their line is selling average. I don't understand why. They put out some pretty interesting books. That leads me to a similar case with Malibu. Sales have really dropped off on a majority of their line. The Bravura line is their exception. Again I'm at a loss for these declining sales. Maybe it is just that there is far to many titles out there.

Image: They're slowly increasing their sales again over their entire line. But similar to last year (though for different reasons) why are they expanding their line in November and December? Please put out those new titles and projects when we have a better chance of increasing our sales too. Also, have you noticed an increasing portion of their line is jumping from $1.95 to $2.50? Younger readers seem to gravitate toward Image. Don't price them out, guys. Spawn, Gen 13, Wetworks, and WildC.A.T.s are their sales leaders. Fans have expressed a lot of enthusiasm toward the coming of Team 7.

Valiant: It has leveled off after a lengthy decline. But that level could sure be better. They have got some great ideas but it appears as if the entire line has the same look. Most customers think their cover price should be no higher than $2.00. At this time I agree.

Topps: I wish your entire line sold like Zorro and the Lone Ranger and Tonto. Those two titles are not only selling super they are fun. That's what entertainment is all about. I told my customers I would pass it along, please more Lady Rawhide. Mr. Don McGregor was in our shop last month. What a great guy he is. Thanks for paying us a visit, Don.

Tekno Comics: Outside of starting up in November, Tekno Comics receives a perfect 10 from me. People are really anticipating seeing their line. Their first nine issues are completely returnable. Wow, talk about sharing the risk of putting out their material with the retailer. I hope this catches on. Is anybody listening? Until next time keep reading and have fun.

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Fall has truly arrived as the aspens in the high country have finished their magnificent chromatic display of changing colors! The speculators have also fallen from the new issue market. This caught some dealers in the Denver area off guard and nearly caused their demise. I feel sorry for the readers who bought into the speculation and are now left holding the bag. I can't imagine that they are happy having paid big bucks for back issues (some of which have great art and stories) only to discover that they could buy the same issue for half or even a quarter of what they paid a year or two ago. Also, with this drastic price correction no dealers want to touch them! In the long run the new issue speculators leaving is a good thing. I just hope we don't see another mass speculation boom again in new issues. When the crash comes and the speculators leave, everyone involved gets a bad taste in their mouths.

New issues

Now that Defiant is apparently gone, their back issue sales are as dead as a door nail. This is too bad, Jim Shooter and folks produced some good fun books. I hope they will be back. People are buzzing about Marvel's plans with the X-titles. Marvel had better focus on quality and not the bottom line.

Modern back issue sales: The weirder the better! Flaming Carrot, Femforce, Bone, and other esoteric titles sell well and consistently. At last with the multitude of publishers, everyone can find something that they enjoy.

Bronze Age/Silver Age

I am in the middle of processing the pre-hero runs of Strange Tales, Tales To Astonish, Journey Into Mystery, and Tales of Suspense from the IRS Collection. Most copies are mid- to low grade with a couple of exceptions. High Grade Marvels still sell above Guide, sales of Warren magazines (Eerie, Creepy, Blazing Combat, etc.) go great at 10% over Guide.

Sales: Fantastic Four #1 reprint no record VF/NM $99.00, Fantastic Four Annual #1 VF/NM $585.00, Turok #22 VG/FN $15.75 and #100 VF $4.95, Incredible Hulk #103 VF/NM $47.00.

Golden Age

Good solid copies of the most collectible titles sell well. With the huge price increases in the Silver Age market the future of the Golden Age market couldn't be brighter! I suggest buying now before the prices explode. These books are much harder to find in any grade and key GA issues are a bargain in comparison to the SA keys. True long-term investors and collectors are starting to realize this. High grade copies of almost any GA title blow out the door above Guide! Sales: Sea Hound nn F/VF $35.00, Action Comics #50 F/VF $250.00, Archie's Joke Book #1 VF $315.00, All Star Comics #15 VF with slight restoration $562.50.

Till next month: read your comics, work and play hard!

Bill Hughes
Rob Hughes
Executive Investments Co.
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(310) 278-1580 Phone

Hello again from beautiful sunny southern California. Judging from the recent sales to collectors and dealers alike, the comic book market remains strong and healthy. So much so that we here at Executive literally sold out of our entire inventory. How often does that happen?? Time to restock I say. We are also gearing up for our major live auction which will include vintage collectibles from various fields including: Comic books and related material, Movie Posters, Sport and Non-Sport Cards, and Sport Memorabilia. It is going to be a big one.

Golden Age

Gold remains to reign as the monarch of comicdom. Timely's blaze ahead of the pack. Capt. America #6 VG+ $900, #56 NM- $1000, #65 VF/NM $500, #75 VG- $325, which left us completely sold out of ol' Wing-Head. Marvel Mystery's are not far behind. #7 VF+ $2,500, #26 NM- $2,500 trade, #55 VG $175, #74 VF/NM $600. Human Torch continues to remain hot; #8 GD/VG $295, #20 VF/NM $600. Even these heroes young sidekicks have enjoyed the Timely boom; Young Allies #2 & #3 VG/FN $400 to a dealer, #15 VF $300. Sub-Mariner also enjoys high demand among collectors.

We had recently purchased a run of Fawcett comics and they didn't last long. Practically the entire lot sold to one dealer at full retail. Some examples include: Capt. Marvel Jr. #11 VF $300, #12 VF $300, #17 VF- $225, #18 VF $250, #19 VF- $225, #25 VF $160, #30 VF $135, #31 FN+ $80. Demand for Capt. Marvel Jr. continues to rise, especially the classic issues illustrated by Mac Raboy. Whiz Comics also sell well… #14 FN+ $450, #15 FN+ $625, #18 VF- $600, #19 FN+ $350, #24 FN $200, #26 FN+ $200, #29 VF $300, #51 VF/NM $175. We get most requests for issue #25 which is the first appearance and origin of Capt. Marvel Jr. Look for significant value increases for this key book

DCs remain strong. Action #47 FN+ #650, Batman #7 VG+ $550, #12 VG+ , #12 FN, #18 FN, #18 FN, #19 VG, #27 FN+, #42 VG all sold at around Guide. Boy Commandos #1 VG+ $750, #3 VG $100. Green Lantern #8 FN+ $900. We have been cleaned out of all our More Fun's including a beautiful #71 in VF+ (slight res.), #85 FN+, and #93 FN+. And many other books have come and gone but time and space are at an all-time premium at the moment.

1950's Books

Gaines' File copies are gone… gone all gone! A few transactions include Incredible Science Fiction #30 NM+ $785, #31 NM $850, #32 VF $600, #33 NM- $760; Haunt Of Fear #19 NM/MT $650; Vault of Horror #35 $435, #37 NM/MT $550. And that's all she wrote on the Gaines File copies.

Silver Age

Sales of Silver Age comics have begun to pick up a bit from previous months. Every high-grade Avengers we had bought at the San Diego Comic Con have landed in one collection or another. A few sales; Avengers #5 VF $125, #7 NM $150, #12, #13, #14, #15 NM $125 @, #17, #18, #19 NM $85@, #20, #21, #22 NM $65@, #23, #24, #26, #28, #29, #30 NM $40@, #57 NM+ $65. Atom #18 NM $60, #29 VF+ $100. A nice VG/FN copy of Our Army at War sold to a dealer at $600. Ironman is picking up in popularity; Tales of Suspense #39 VG $400, #40 NM $2,000, #49 VF+ $115, #53 NM $100, #54 VF/NM $65, #60 NM- $90, #64 NM $75, #68 NM $55, #74 NM $45, $76 NM $40, #82, 83, 84, 85 NM $50@. Ironman #1 NM- $295. Silver Surfer's soar high; #2 NM- $150, #3 VF/NM $125 (still extremely under valued), 38 NM- $50. We also sold four issues of FF #48 in VF to a dealer. Hulk #2 GD+ $225, #102 NM $165. A low grade copy of Tales to Astonish #27 VG+ (slight c/l) sold at $195.

It has definitely been a doozy of a ride this past month and we have only begun to touch the base of the mountain of work we have ahead of us. So until next time, be good and keep the faith.

Perry Margolin
Compleat Comics Company
1798 Kaahumanu Avenue
Wailuku, HI 96793
(808) 242-5876

Aloha from Maui! For the past two months there has been so little of note to report that I've held back from sending in a market report, so this will be a catch-up column.

Autumn is always a slow period for sales, and this year is no exception. Customers do not seem to be excited about any particular titles or publishers, and the number of people dropping titles are at an all time high. Books with solid storytelling (Sandman, Bone) continue to sell well, but most average titles are being snubbed. Since Marvel's announcement of the X-men/Mutants publishing plan, we have had people remove all X titles from their lists, and none add the new titles. Let's be blunt: Marvel has run out of feet to shoot themselves in and had better start paying attention to the content of their books as opposed to the paper, price, etc.

Ominous News: As of this writing, Ominous Press has disappeared. Who's next? We'll see very soon. The bright hope for the future is that we will be left with a less crowded market, with publishers who value product over short-term flash.

Antarctic Press: Sales steady; shipping erratic.

Dark Horse: Sales erratic; shipping steady.

DC: Vertigo titles holding steady, Superman and Batman showing some erosion; Superboy, Starman, and Robin showing slight increases in sales.

Hamilton: Watch for Mighty Morphin Power Rangers. This puppy's gonna sell!

Harris: Vampirella new issues have slowed, back issue sales have increased.

Image: Soliciting for 40 titles in December, we can probably expect 25 to come out that month. Sales on all Titles except WildC.A.T.s and CyberForce are down. If Image can't ship their current output on anything even resembling a schedule, why add a plethora of titles?

Malibu: Mortal Kombat is hit, with at least 50 copies per issue selling very quickly. Night Man is showing some movement Prime (although way, way off schedule) remains steady and, although slow at first, Ultraforce will pick up once everyone discovers the fine Perez art. Bravura titles are steady, although at lower levels than most other Malibu books.

Marvel: I've said the same thing for almost a year. Why beat my head against the corporate wall again?!!

Tekno Comix: Great marketing thus far, but we have yet to see any books. There appears to be potential here, as long as the number of titles being published is kept in line.

Valiant: Having found their sales level (about 20% of former sales), these titles seem to have bottomed out. Is this a solid enough base to rebuild upon?

Viz: Here's a bright spot - Ranma 1/2 outsells over 50% of Marvels and 75% of DCs. All Viz titles are in demand.

Warp: Still going strong, with very brisk back issue sales. Two new titles are on the way, but since

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they appear to be non-elf stories, will they engender the same magic?

Eros (Pantagraphics): Of all things, sales on these titles are up, and back issues are next to impossible to get in. Go figure.

Christmas season is coming up fast, and it appears business will be in ancillary items (toys, videos, supplies) rather than comics this year. Where are the Christmas specials of yesteryear? In the interim, keep your chin up. Buy what you read and read what you buy. Feed your imagination!

Bill Ponseti
Joel Welker
Matt Nelson
More Fun Comics
8200 Oak Street
New Orleans, LA 70118
(504) 865-1800

Setting The Record Straight

Well, the comic book rumor mill has been in high gear over the last month, so here I sit to set the record straight. Word is out that I bought out Executive Investments Co., lock, stock and barrel. Not true! Bill Hughes, owner of Executive Investments Co., and I recently reached an agreement in which I purchased his comic inventory. This was done with the help of Rob Hughes, also of the aforementioned company. The fact that I bought their entire inventory of comics does not mean that Bill and Rob are out of the comics business. Nothing could be farther from the truth, as they have already began to acquire a new inventory and are moving forward with their planned auction for the early part of 1995. The deal was not in any way a takeover move, I merely wanted to expand my Silver and Golden Age inventory in one fell swoop, so I approached them about the possibility of buying the books and the deal was made. Now, enough of that. Moving on…

Golden Age

One of the many highlights of the inventory was the two dozen or so Gaines File EC comics that I purchased. They lasted approximately one week. The average rate of sale was approximately 2.5 times the NM Guide. These were truly beautiful books with some actual Mint specimens. I will sorely miss them! Generally, Timely's still lead the way in requests and sales but they have begun to taper off just a bit, as so much product has hit the market. Early DC is still in strong demand among my customers with the anthology titles heading up the pack. However, collector interest in Fox, MLJ and Nedor titles continues to grow at an alarming rate. There is no way I can meet the current demand for these books. But I'll keep on trying. Some books to be on the look out for as possible movers are: All-American #61, Mystery Men #1 and National #1 - plenty of collectors seeking them, very few around.

Recent Sales: Haunt of Fear #15 NM+ Mile High $3,200, War Against Crime #10 MT Gaines $4,000, Almost a full run of Vault of Horror NM's (Gaines) for 2.5 times Guide to many satisfied customers. All-Star #4 VF $1,800, Captain America Comics #65 NM $1,000, a group of Atlas (circle eight copies) for $700, Big Three #7 NM $350, Green Lantern Comics #8 VF $600, Adventure Comics #49 FN/VF $500, Batman #12 FN $750, two copies of Blonde Phantom #16 (both in VF) $400 each, Captain Battle #3 VF $200, Jingle Jangle #1 VF $300, Police Comics #5 VG/FN $350, Young Allies #15 VF $350, Captain America Comics #6 VG $550, many, many, many others.

Silver Age

Collector interest in this area of collecting has waned somewhat over the past month but I think that is primarily due to the recent large influx of Golden Age material in the store. We still sell our fair share of Silver Age books though. Marvel has been the dominate force in this market, however DC has broken through to many new Silver Age buyers who are finding what a bargain they still are. Pre-hero Marvel is the most sought after back issues for us with high grade DC coming in second. Batman and Detectives lead the way with Jimmy Olsen, Lois Lane and, surprisingly Wonder Woman rounding out the top five.

For Marvel Amazing Spiderman and X-men continue to be the big dogs with a long drop off to the next tier which would be the first six issues of Hulk, after that everything else sells about the same. Acquisitions: Five Amazing Spiderman #1's, two Amazing Fantasy #15's, two Avengers #1's, two Tales of Suspense #39's, Daredevil #1 VF, X-Men #1 NM (R), Justice League #1, Brave and the Bold #'s 29 and 30, Showcase 22 VG, three Showcase #35's, Our Army at War #81 VG+, Atom #1 VG, long runs in high grade of Action, Detective, Atom, Batman, Adventure, Green Lantern, Amazing Spiderman, Tales to Astonish, Tales of Suspense, Daredevil, a full run of Star Trek (Gold Key) in very high grade, and a complete run of Silver Surfer in high grade, Adventure #247 FN+, many, many others.

Sales: Incredible Hulk #1 VG $1,000, Amazing Spiderman #17 VF+ $250, Avengers #4 FN/VF $400, Captain America #100 VF+ $175, Flash #112 VG- $55, Incredible Hulk #2 GD+ $200, Incredible Hulk #3 VG+ $225, Showcase #27 VG+ $150, X-Men #8 VF+ $150, X-Men #100 VF+ $150, many others too numerous to mention.

In Conclusion

As of this writing we are preparing to attend the Christie's Auction so next month I'll give you a report on the event. Till next time, Happy hunting!

Joe Field
Flying Colors Comics
2980 Treat Blvd.
Concord, CA 94518
(510) 825-5410

The comic book industry has undergone some dramatic changes in the last year. Most speculators have moved on to other collectibles (many seem to be into action figures). With their departure, comic book sales have taken a hit. The positive side to this is we now know the current buyers and readers better than we knew the transient buyers. Even with the swings in the market, comics remain a diverse and immensely entertaining medium.

Hey, fans: now is the time to tell your friends to "jump between the covers" with you and experience the insides of the many cool comics that are currently being published.

Golden Age

Sales have once again slowed to a crawl here, with Archie #31 G $18 and some miscellaneous crime and western comics going at Guide being the only notables.

Silver Age

Since our last report, more of the old stand-by titles have whisked their way to the homes of Flying Colors' customers, including titles like Amazing Spidey, Batman, Fantastic Four, etc. all at Guide prices. Other sales include X-Men #28 (First Banshee) FN/VF $55, #54 VF $30, Iron Fist #14 (first Sabretooth) VF/NM $100, Showcase #55 VG/FN $35, plus miscellaneous grades of Strange Adventures and pre-hero Strange Tales at Guide prices.

Bronze Age/Modern Age

Comics from 1970 to the present comprise approximately 90% of our comic book sales. Easily the two best-selling back issue titles here are X-Men and Amazing Spider-Man. Some recent sales include Uncanny X-Men #244 (First Jubilee) $12.25, #253 $6.25, #277 $8, #285 $4.75, #286 $4, #291 $3, #300 $6 ...and the hits just keep on coming. X-Men #1 $6.50, #2-9 $6.50 each #17 $3.50 #18 $3, #30 $4, Gambit #1 $5 ...and all these have sold many, many copies at these prices to different collectors, so it's definitely not a case of one buyer running up the prices.

Other sales include Spectacular Spidey #85 $15, #130 $6.50, Spider-Man 2099 #1 $7. Star Wars: Dark Empire #2 $30, Star Wars: Tales of the Jedi #1 $6, #2 $5, #3-5 $4 each. Again these are not isolated prices, but are confirmed multiple sale prices here.

New Comics

They are still what this business is all about. You buy 'em, you read 'em, you got your value there, and anything you can sell 'em for later is a real bonus. Today's "hot" books are cold tomorrow. As your designated comic book weatherman, I predict a coming cold wave to the "bad girl" craze, as this phenomenon is built entirely on the sandy promises of low print runs and not on lasting intrinsics. When all comics are printed to orders don't we have to wonder if low print run comic books really are worth all the hoo-ha? Hey, I've got a comic with a print run of one sitting right next to me and it's hardly worth the scratch paper it's doodled on.

Marvel: As for how the publishers are stacking up these days, Marvel is doing well with Generation X, but could have really had a breakthrough hit if the cover price was less than its $3.95 tag. If the same book was put out at $1.95 sales on issues #2-10 would easily have eclipsed the difference in the loss of first issue dollars, with a lot more happy fans in the process.

DC: Post-Zero Hour review shows that all the weaker titles in their super-hero line (Anima, Deathstroke, Gunfire, etc.) went immediately back to pre-Zero Hour gains. It must be mentioned that the best gains here are with Green Lantern, Legion titles and Flash, books that seemed to have alienated Silver Age fans of these characters but have more than made up for it with a solid pack of new readers. Of the new DC titles, Primal Force is the strongest here.

Image Comics: These have a strong hold on third place here, even though their output is resembling a gush of sameness snow. The Homage Studios books sell best, with Spawn falling close to #30% since skipping issues #19 and #20. Cyberforce has also fallen close to 30%, and most of the Extreme and Shadowline books are falling more each month. Savage Dragon and Shadowhawk have rather small but loyal groups hanging on tight. What's the reason for the overall downturn on individual title sales? First, there's a lot to choose from for fans, so loyalty to a title is a rare commodity. Second, I also believe that Image books are almost entirely driven by art and not by characters. When you get the same artist doing the same characters for many issues, burn-out does occur. Just my opinions, but they come from the experience of listening to my many customers.

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18 28	0.75
29-32	0.60
33, 34	2.50
35-46	0.60
ANNUAL #1	0.75
ANNUAL #2	0.60

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251	$9.75
252	22.50
253	6.00
259	3.75
260	$ 7.50
264,266,267,269	7.50
276	7.50
277-280	3.00
281	9.00
282,283	7.00
284	2.50
295-297	4.50
298	31.50
301-305	12.00
306-309,311	8.25
312	16.50
315, 317	15.00
318-323	6.00
324	9.75
342	2.25
345	10.00
347	7.50
349,351,352	1.75
ANNUAL# 19,20	4.50
ANNUAL# 23	4.50

AVENGERS, THE

222	$ 1.25
225,227	1.25
233,235	1.25
267-277	1.25
279-299	1.25
300	0.95
301-304	0.65
305	1.25
307-311	0.65
316-321,323-325	0.65
326,328	5.25
327	0.65
331-334,336-338	0.65
340,341	0.65
ANNUAL #12-15	2.25

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BARBIE

1 (sealed W/card)	$ 2.25

BATMAN

396-399	1.95
401-403	1.95
404	9.00
405-407	1.50
415	1.75
417,419,420	6.50
421-425	1.75
428 DEATH	4.25
430,431	1.50
433-435	1.50
436	3.25
437-439	1.50
440,441	0.65
445-451,456	1.00
457	5.50
458,460,461,463	1.00
464,465	1.00
466,468-471	0.75
ANNUAL #9,10	1.75
ANNUAL #11	3.75
ANNUAL #12	2.00
SPECIAL #1	3.00

CAPTAIN AMERICA

300	1.00
316-322,324-326	1.00
323	2.00
327,328	1.50
329,330,331,333	1.00
332	7.50
336,338-340	3.00

...Wicked Cheap Prices.

341-347,349	0.85
350	2.75
351,353,354	0.85
355-362	0.75
364,369-371	0.75
373-378	0.75
380,382,386	0.75
389,390	0.65
392-395	0.65
ANNUAL#8:WOLVERINE	29.50
ANNUAL #9	2.50
ANNUAL#10	1.00

CLASSIC X-MEN

1	$ 3.00
2-4	2.50
5-8	1.75
13-15	1.50
16,18-20	1.50
17	1.50
21-25	1.00
26	2.50
27-31	1.00
32-37,40	0.90
39	3.00
55,60,63	0.75

DAREDEVIL

184	$ 6.50
186,187,189	1.25
213,215,218	0.65
220219,223-225	0.65
228,231-233	1.50
234-237	0.65
238	4.00

...Wicked Cheap Prices.

239,240,242,243	0.65
241	1.95
245-247	0.65
249	0.65
250,251,258	0.65
252	1.95
253	3.25
256 3rd MARY	3.25
257 PUNISHER	12.25
259,260	1.95
261-269,271,272	0.75
274,279,281	0.65
ANNUAL #4	1.50
ANNUAL #6,7	1.25

EXCALIBUR

1 MONTHLY SERIES	$ 3.75
2	1.50
6,7,9	1.50
13,15	1.25
16,36	1.00
Mojo Mayhem	2.50

INCREDIBLE HULK AND WOLVERINE

1	$ 8.75

INCREDIBLE HULK, THE

286,287	$ 1.25
292,295,298	1.25
314	3.00
315-319	1.50
320-323	1.25
324	7.00
325	1.25
326	3.00
327-329	1.25
332,333,338,339	7.00
335	1.95

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HULK (CONT)

341-344	4.50
345	5.00
346	4.00
347-349,351-358	1.95
360-363	1.95
375	4.00
378	1.95
379	4.50
380	1.95
381-386	2.50
ANNUAL #11-17	1.25

UNCANNY X-MEN

159-161,164	$ 3.00
162	5.75
170	3.25
174	3.00
178,181,182,189	2.25
192,194,198	2.25
195,196	2.75
201	18.00
202,203,206	4.00
208,209	4.00
210,211	14.25
212,213	28.00
214,217-221	3.50
222	12.00
223	3.25
224	3.50
225-227	6.25
228-239	3.25
240	4.00
241,242	3.25
243	2.50
244	7.25
245-247	2.50
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254,255	1.00
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267	11.00
268	11.00
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282	4.50
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ANNUAL #13	3.25
ANNUAL #15	3.50
ANNUAL #11	4

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Dark Horse: DH continues strong with the Legend line. Madman, Sin City and Concrete lead the way in sales, but all the Legend titles (also including Babe, Martha Washington and Dark Horse Presents with Hellboy) are among this industry's most entertaining titles.

Valiant & Malibu: Alas, Valiant and Malibu are having a tough go right here, right now, with virtually no interest in back-issues.

Others: As for the self-publishers, Bone still leads the way, even though we have experienced a slight sales dip here. Other titles to watch include Thieves and Kings, Tyrant, Wandering Star, and Starchild, as they seem to be building a loyal following of readers and fans.

At Flying Colors, we recommend that comic book fans try to experience the diversity of comics' entertainment, with titles like Strangers in Paradise, Victor Vector & Yondo, Uncle Scrooge, Tyrant, Concrete and Madman, as well as popular mainstays like the X-Men, Spider-Man and Superman. And remember, more than ever, comics don't have to be hot to be cool!

Bruce Ellsworth, Sparks
Bruce's Comics
2439 Cerrillos Rd,
Santa Fe, NM 87505
(505) 474-0494

Hello again from Santa Fe. As time goes by it's amazing to me how beautiful it is during fall in Santa Fe. It is also time for our annual Halloween Show. This is our fifth annual show where all the comic-book collectors and toy collectors and artists get together and have a great time. It's free and fun. And now…

War Comics Soapbox

War comics (especially DCs) are on the upswing. The collectibility of war comics is on the rise due to several different factors. I will list some of them for you:

(1) Art, Art, Art! Some of your best artists in the entire world worked for DC, Atlas, Standard, Quality, ACG, and Charlton.

(2) War comics were read and collected (during the 1950's & 1960's) by just as many people that read super-hero comics.

(3) During the late 'fifties and early 'sixties DC and Marvel war comics were distributed at a time when TV shows like Sgt. Bilko, Twelve O'clock High, Rat Patrol, Gomer Pyle, and most of all Combat were showing. These shows, combined with movies such as Von Ryan's Express, The Longest Day, South Pacific, Sound of Music, Midway, The Great Escape and the Battle of Britain to name a few, increased sales on the newsstand. People are relating more to their childhood and definitely are buying more war comics.

(4) The Vietnam War inspired service people to buy war comics (read the letters column from some of DC's war comics in the 1960's and early 1970's).

(5) Chris Pedrin's new war comics book (with a beautiful Heath cover!) is the greatest and most accurate look into who drew and wrote DC war comics from the first issue until the end in the 1980's. Also articles from Kubert, Heath, and Robert Kanigher, etc. This book will definitely increase your interest in reading and collecting war comics.

(6) The war comics are hard to find in high grade and are a definite bargain right now.

(7) The writers of the war comics were exceptional. I've never read a bad DC war comic!

There are many other reasons to collect war comics. I just named a few.

Silver Age

Marvel and DC books in high grade sell-blah, blah, blah, blah. Where have I heard that before. I feel that too many people are expecting too high a return on their comic books. I can see certain books being very valuable in high grade but comics from 1967-1980 are relatively easy to find in high grade… so I suggest that collectors do not pay multiples of Guide for them. Has anyone seen a nice VF lately?

Golden Age

Big time sales recently. Pretty scary isn't it? I know Timely, DC, and even Fiction House are showing record sales but let's be real - are these sales inspired by auction sales, by pedigree sales, or by a massive amount of people with money entering the market? I believe that more people are entering the market due to the newspaper, Wall Street Journal, and the craziness of the Stock Market. I believe that pedigree comics *should be over Guide* and *do* command record prices. But let's not ruin a good hobby and keep prices too high on non pedigree and low grade copies of these same titles.

So until I hang ten in San Diego again make mine Overstreet.

Jerry Ringi
George Pasquera
Amazing Fantasy
P.O. Box 29483
14346 Warwick Blvd , Ste. 355
Newport News, VA 23602
(804) 877-6030

Hi, Somehow things often go wrong, and this month our Overstreet package went to our old post office box (down the block) and didn't arrive at the store until two days after the deadline. So, in an effort to make it into this month's issue, I decided to change the market report we usually write. We just finished hosting Vampirella at our two year anniversary sale, it was a great success, and she is one great lady who was well received.

Golden Age

Acquisitions: We got a great new Golden Age collection of 32 books of exceptional quality. Some individuals who have viewed these books have said that they could be a pedigree collection. They are still being graded, but we've found a near mint copy of Detective Comics #59. Also included are copies of Action Comics, Batman, All American, Superman, Big Shot, Crack, Comics on Parade, Four Favorites, The Funnies, More Fun, Marvel Mystery, Smash, Super Comics, Top Notch, Tip Top, Target, World's Finest #3, and Marvel Mystery Comics #27. Most of these comics have Overstreet Whiteness Levels of 8-10, and are in VG or better condition, more on how this progresses next issue.

New Comics

Marvel: Sales on new comics have been picking up, especially the X-titles in light of Marvel's new storyline and new X-titles coming in January.

DC: Continuing to sell steady, with interest up on many titles since the Zero Hour story line.

Image: They have been selling well, especially the Gen13 titles, Hellshock and of course Spawn.

Ultraverse & Valiant: titles are selling very poorly, with back issue sales almost non-existent.

Others: Customers are looking for Shi #3 and the next issue of Lady Death. We do hope that these issues show up soon.

Well, as I said, I'm rushing to finish this up in time for my new deadline. So, until next month, keep reading.

Michael Tierney
The Comic Book Store
9307 Treasure Hill
Little Rock AR 72227
(501) 227-9777

Marvel Constructive Criticism Soapbox

The news of the convoluted events going on with the X-Men continuity has prompted our customers to ask over and over again, "What has happened to Marvel Comics?" This once, and still, mighty publisher seems to have lost some its sense of time, direction, and understanding of the market, not to mention top artists and writers. While the defection of talent is inevitable in a marketplace driven by creator rights that in turn stimulate innovative concepts, so far Marvel has not answered the call for replacing that lost talent the way they once did.

Then there was the Marvel Mart problem that angered many retailers and distributors. The response was to completely cut off all sales to one distributor, while apologizing to retailers and making Marvel Mart material available. The Marvel Mart effects are apparently still being felt, with the price release of the previously unavailable reorder of X-Men #25 and Wolverine #75 (listing in Guide for $5.00 and $10.00 respectively) in a package for cover price. The score so far is lost support from writers, artists, distributors, and retailers, leaving only the consumer. Apparently Marvel has yet to realize that the "Marvel Zombie" died over a year ago. The fact that a comic is a Marvel with a #1 is no longer a guarantee of solid sales like it once was. Add to this fact what I feel are sub-par products like Fantastic Force and you drive away what few faithful remain.

What next? Take the top selling line of the last fifteen years and completely "trash it" in a gamble to increase sales? I am not predicting whether or not the temporary (yet drastic) changes in store for the X-Men will prove successful, but the early reactions we've heard in the stores show signs of consumer distress.

For a company that once understood the wants of the consumer so well, was active in helping the direct market grow (a two-way street if there ever was one), you now have to wonder if maybe they are more concerned with creating characters with bolts in their elbows and knees so they will look more like the action figures when they are released in the toy stores (a long time before they available to the direct market).

If you lock yourself in a tower, you lose contact with what is happening around the foundation. These statements are not meant to "trash" Marvel, but as constructive criticism. The direct market has depended on Marvel for a long time, and vice versa.

Silver Age

Back issue sales are typically slow across the board once school first sets in with the fall. Sales: Amazing Spider-Man #99 FN $11.00; Avengers #55 FN $7.00; Avengers #82 VF $6.00; Marvel Super-Heroes #14 (Non reprint Spider-Man story) VG $24.00.

Bronze Age

This time period remains a bargain hunters paradise of low priced quality books in the single digit dollar range. Sales; Uncanny X-Men #210 (Mutant Massacre) MT $17.75.

Modern Age

Modern books typically have their sales determined by hot books, but with publisher inactivity in this area, there has been no real significant action. Sales:

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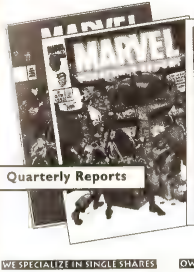

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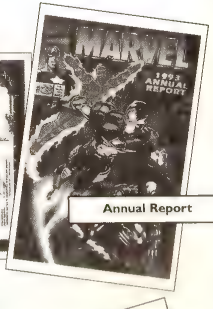

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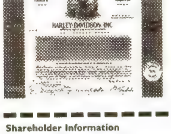

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Gen 13 #1 MT $20.00; Marvel Super-Heroes Secret Wars #8 (Spider-Man's black costume/alien symbiote/Venom origin) NM $14.75; Newstime - the Life and Death of Superman (Signed & Numbered) MT $19.95; Vampirella TPB (Limited Diamond Edition) MT $35.00.

DC: Batman and Superman #0 issues performed below our expectations with reactions even to the next "new" Batman being lukewarm. For the rest of the DC line, the #0 issues definitely boosted sales, particularly those followed by a #1 issue. The Zero Hour enthusiasm that was a strong driver for new comic sales has hit the wall, with little back issue interest.

Marvel: The alternative double feature books for both Avengers and Thunderstrike have outsold the regular format. With numbering the same on each format, readers have chosen the package with both stories. Some customers have complained about the Marvel subscription cards that have caused spine bends in the books at time of release, making pristine mint copies extremely difficult to find. The Spider-Man "buy four and get the Spider-Man Clone Milestone Edition free" promotion was flawed. The cards that customers and stores were to use to keep track of the book were sealed inside the bags, immediately causing a problem for any collector who intended to leave his purchase sealed, forcing retailers to develop their own tracking system.

Cards

Magic, the Gathering continues to be the hottest card and gaming product. The Fleer Marvel Universe 1994 trading cards have been a solid seller. The new Hildebrandt Fleer 1994 Marvel Masterpieces have been well received, but even at 1.95 a pack, sales have been slower than expected, possibly due to the bland unillustrated packaging. Still, both Fleer releases have been licensing hits for Marvel. The DC Masterpieces, and Batman-Saga of the Dark Knight, along with the Crow Movie cards, all still sell very well. Sales have been flat for the Chris Achilleos series II cards when compared to the huge demand for the first series, possibly reflecting the burgeoning saturation of the non-sports card market.

That's all from Arkansas this month.

Kevin Harmon
Cactus Comics
6009 E. 22nd Street
Tucson, AZ 85711
(602)750-8525

Golden-Age (1938-1945)

Sales: Dead-Eye Western Comics VI #2 NM $34.00, Polly Pigtails #4 FN- $8.00

Pre-Silver Age (1951-1956)

Sales: Black Magic V2 #11 (#17) GD $10.00, V3 #3 (#21) FR $6.00, V4 #1 (#25) FR $6.00; Buck Jones #4 VG $12.00; Durango Kid #21 VF $32.00, #24 GD+ $8.00, #26 GD $7.00, #30 VG $15.00; Leading Screen Comics #58 FN- $15.00; Star Spangled War Stories #151 FN+ $15.00; Marines In Battle #1 VG $20.00; Masked Raider #19 VF $11.00, Masked Ranger #4 VG $18.00; Prize Comics Western #89 FN $40.00, Rocky Lane Western #65 FN- $15.00; Tex Ritter Western #24 FN $22.00, #28 FN+ $25.00, #31 FN $12.00

Silver Age (1956-1969)

It had a fantastic month for Silver Age acquisitions! Inquisitive Captain America #100 VF+, #103 NM, Creepy #1-5 NM; Daredevil #8 VF; Doctor Strange #169 (#1) VF; Eerie #2, 3, 7; Nick Fury, Agent Of S.H.I.E.L.D. #'s 1-15 with an average grade of VF/NM; Strange Tales #168 NM; Marvel Spotlight #5 GD+, Thor #157 VF, just to name a few. Sales: Sgt. Fury and His Howling Commandos #1 FR $10.00.

Post-Silver Age (1970-1979)

Acquisitions: Avengers #100 NM; Conan #5 VG, #15 VF, #16 NM, #19 NM #20 NM, #22 NM, #23 NM, #24 NM; Defenders #1-6 VF, #8 NM-; Marvel Feature #1 FN; Savage Sword of Conan #1 NM; Savage Sword of Conan #2-5 NM, Savage Tales #2 NM; S.H.I.E.L.D. #1-5 NM. Sales: Marvel Spotlight #1 VF $17.00

Modern Age (1980-Present)

Sales: Cyberforce #2 Ashcan (Autographed) $25.00; Deathmate Prologue (Gold Edition) NM $14.00, Yellow (Gold Edition) NM $14.00, Blue (Gold Edition) NM $14.00, Black (Gold Edition) NM $14.00, Epilogue (Gold Edition) VF $12.00; Wetworks #1 NM $4.00, #2 (Variant Issue) NM $8.00

Trading Cards

The 1994 Marvel Masterpiece Cards are selling well. The only complaint is the lack of quality in the power blast cards. The announcement that there will be Vampirella trading cards in early '95 has been met with great excitement. As of this writing the Lady Death Cards have just been released. Having hand-collated some sets, they are nice looking cards; However, I have found that some of them are not registered correctly. The Chase cards are interesting, but I was not impressed with the mystery card. (It was to similar to the regular chase cards).

Toys

The Spawn figures have arrived, and are they ever hot! I initially sold out, but have acquired more.

Commentary

What is Marvel doing with the X-Titles? The announced changes in the names of the various titles has been met with dismay. I, personally, see it as a ploy to increase the customer base by issuing #1's (excepting one title). However, even taking this into account, it is an example of the over-commercialization that many comic book publishing companies have decided to use. What is next, "Mighty Mutant Misanthropes #1/4"?

So, Until venom uses breath mints, make mine comics!

Heroes & Fantasies
Rich Conley
7103 Blanco Road
San Antonio TX 78216
(210)340-0074

Greetings, again, from the Deep South. Here's what's been happening in the comics market down here....

Golden Era Material

All pre-1950 comics continue to get harder and harder to acquire, especially at reasonable costs. Maintaining an adequate inventory level to continue to attract collectors has become an art unto itself. We have pretty much had to consolidate our Golden Age books into just one (of our seven) stores in order to provide a meaningful selection for our customers. Recent acquisitions have included a mid-to high grade collection of Fawcetts (Whiz, Wow, Nyoka), a low to mid- grade collection of assorted Dells (all types), and a few nice non-key DCs. The most interesting pieces from these acquisitions include: Whiz 3 FN-, Jungle Girl 1 VF/NM, Superman 7 GD, and Superman 72 VF+.

Selling Golden Age books couldn't be easier these days. If the piece is solid (e.g., VG at minimum), has a cover that hasn't been written on, and is priced at less than $100, it seldom lasts beyond one or two showings. In and out of our hands within a month's time were low grade runs of Two-Fisted Tales, Frontline Combat, and Mad Comics (all from a single EC collection we bought). While we have not set any new records for price achievement, we continue to believe that Golden Age material is still one of your best comic investment areas.

Silver Era Material

Pre-hero Marvel/Atlas titles continue to be in vogue. Mid-to-high grade specimens move out at a brisk pace, and are extremely hard to replace. Low grade copies are much more common, but provide for lower cost entertainment and collection building. Many GD to VG books can be regularly purchased for less than $10 - quite a bargain when looking at comparably aged super-hero books.

Over the past few months we have acquired two large Silver Age collections, containing new-complete Marvel runs and semi-complete DC runs (super-hero titles, primarily). Few of the key books have been in truly high grade, but most have been turned for near-Overstreet prices. Included are: Avengers 1 VF- ($950), Hulk 2 FN ($750), Daredevil 1 FN/VF ($650), X-Men 1 FN- ($900), Showcase 15 FN+ ($200), and Tales of Suspense 40 FN ($450).

The hottest moving Silver Age titles (for us) are: Amazing Spider-man, Journey into Mystery, Fantastic Four, Showcase, Superman, and X-Men.

Bronze-Era Material

This generation of comic material continues to soften, overall. The once-HOT issues of Astonishing Tales (Deathlok), Marvel Spotlight (Ghost Rider), Marvel Premiere (Guardians), Kamandi, 3rd-10th Punisher Appearances, etc. are gathering dust on the walls of most comic shops around the country. My advice to the retailers who are hanging onto these high-priced/low-demand books is LOWER YOUR SELLING PRICES. Since most guides don't respond quickly enough to declining demand, this provides you (the retailer) the opportunity to be "the good guy" for a change, responding in a positive manner to market conditions. Your customers will appreciate your integrity, and will probably also better understand why you have to charge above-Guide for HOT books, as the guide publishers cannot keep up with escalating demand much better!

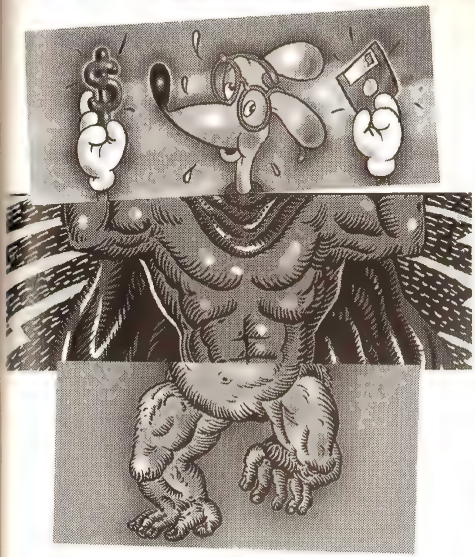
Not all is terrible for the Bronze era, however. Significant keys (e.g., X-Men Giant Size 1, X-Men 94, Hulk 181, Amazing Spider-man 129) continue to be highly prized and don't last long when priced at Guide. Other "common" issues of on-going titles sell at moderate rates, and Guide prices are easily realized.

Modern Era Material

Nasty Girls continue to be the rage.... Vampirella, Lady Death, Razor and Shi to name the most popular. Image has found that covers with sexy ladies are out-selling those with heavy action. So has Topps with Lady Rawhide on Zorro. With respect to this rage, be wary. Hot can become Not very quickly.

Good story-telling is also back in vogue. The greatest successes of the past few months have been

A DISORGANIZED COMIC BOOK COLLECTION IS NOT A PRETTY SIGHT.



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a result of "back to basics." Specifically, we're talking about DC's Zero Hour, Worlds Collide, and KnightsEnd. Marvel's attempts have been less successful due, primarily, to too much focus on gimmickry (but a bagged issue with a card that entitles you to all four...), fancy covers, staggered ship dates on deluxe vs. regular issues, etc. We look forward, however, to the X-Men stories that happen in early 1995. With cover prices of $1.95 (except, of course, the alpha/omega book ends), these should sell very well as long as the stories live up to their hype.

Recent sale prices on HOT material include: Lady Death #1 ($50), Vampirella [Harris] #2 ($25), Vengeance of Vampirella #1 ($8), Gen 13 #1 ($30), and Evil Ernie [Eternity] #2 ($25).

Due to time restraints, we're keeping this report short. Best wishes to the Overstreet staff as you begin your relocation to the east coast. Consider dropping in as San Antonio is about half way between San Diego and Baltimore

Nick Kronfeld
Rare Comics
4 Hunter Drive
West Hartford, CT 06107
Phone (203) 561-1405

Another exciting month in the wonderful comic world! Golden Age is, by far, the most exciting area of comics right now, reaching its peak. Each day for buying and selling rare books is like a day on the stock market, where the action never lets up.

Golden Age

As stated above, the demand for Golden Age is nothing short of tremendous. Timelys are at their high level that they reached over the past few months. DCs in high grade are equally requested. There is also very little resistance to restored key books, because many collectors realize that there is a very slim chance they will see that rare book for sale again!

Sales: Action Comics #4 VF (Restoration) $2150.00; #6 FR/GD $525.00; #14 VG $450.00; Adventure Comics #49 VG/FN $300.00; All-Winners Comics #4 VG/FN $500.00; Batman #16 FN (Restoration) $550.00; Comics Magazine #1 front cover Xeroxed $425.00; Detective Comics #18 GD+ $575.00, #63 VG $110.00; Famous Funnies A Carnival of Comics GD/VG $900.00; Human Torch #16 VG/VG+ $150.00; Marvel Mystery Comics #22 VG+ $210.00, #47 VG+ $165.00, #57 VG+ $160.00, #47 VG+ $165.00, #79 FN $180.00; Master Comics #1 GD $350.00; More Fun Comics #50 VF-$400.00; Mystic Comics #6 FN/FN+ $600.00; New Adventure Comics #19 FN (Restoration) $390.00; Superman #2 VG (Restoration) $1475.00, #4 GD/VG $475.00, #6 GD/VG $210.00, #7 VG+ $310.00, #10 FN- $305.00, #14 VG $450.00; Acquisitions: Action Comics #s 3, 5, 6; Flash Comics #s 11, 18, Hit Comics #18, More Fun Comics #11, Mystic Comics #9; Marvel Mystery Comics #12, 22; much more.

50's Horror Books

Recent sales: Suspense comics #7 VG- $150.00, #10 GD/VG $140.00, #11 VG+ $450.00, #12 GD $100.00

Silver Age

Demand has definitely slackened off. Recent sales: Amazing Spiderman #1 GD+ $700.00, Fantastic Four #1 GD $300.00

That's all for now. See you next month!

John Tinkess
Another Dimension Comics
324-10 Street NW.
Calgary, Alberta
Canada T2N 1V8
(403)283-7078

New Comics

After the big summer cross-overs from both Marvel and DC this fall things have begun to settle down and overall there seems to be more stability in new comic sales.

Marvel: The four main Spider-Man titles have maintained strong sales from the Power & Responsibility storyline and the X-titles continue to enjoy steady sales after a healthy debut for Generation X. The "big changes" coming up in the X-Men titles have already generated a great deal of interest.

DC: Over at DC, sales are very consistent across the line. Throughout the ups and downs and inconsistent sales of new issues over the past year DC, for the most part, has remained an island of stability for us. The Superman and Batman titles, along with Sandman continue to lead the way with others like Starman, Hawkman, Aquaman, and Legion showing strong increases following Zero Hour.

Other Publishers: Spawn, WildC.A.T.s, and Gen 13 continue to be best-sellers for Image and the first two issues of Hellshock have sold through high orders quickly. Dark Horse continues to do well with licensed projects, particularly Star Wars and the Legend line. Malibu is doing very well with Mortal Kombat and Deep Space Nine but the Ultraverse and Bravura are continuing to decline. Valiant sales continue to decline and show no signs of recovery. Many titles from smaller publishers have been showing consistent increases recently including: Shi, Vengeance of Vampirella, Wandering Star, Hepcats and Starchild.

Silver Age

Spider-Man continues to be the most demanded back issue title but high grade issues are increasingly harder to find. Demand is still very strong for most other titles in high grade. Recent sales include: Justice League of America #50 VF/NM $18.00, #51 NM $22.00, Tales to Astonish #57 VG/FN $45.00. Interest has also been growing in Dells and Gold Keys, particularly westerns and TV/movie tie-ins (as well as the Barks Disney books which have always had a strong following here). High grade copies sell very well at about 1.5x Guide (especially photo covers) for well known series like Bonanza, Rawhide, Lone Ranger, Gene Autry, and Roy Rogers. Low and mid-grade copies also sell well when priced at or slightly below grade.

Golden Age

Not much to report this time as there has been very little available here recently. Recent sales include: Detective Comics #144 VG $110.00, #165 VG $125.00

That's all for this month. See you next time.

William H. Feist III
Shirley A. Feist
Book Trader
Dakota Square Mall
Minot, North Dakota 58701
701-838-1694

Hey, Hey! It's Book Trader Bill saying, "I'm ready for the Christmas season. How about you?"

DC Comics: The Dick Grayson as Batman story is doing very well and should be able to maintain its momentum until December when Bruce Wayne takes over again. I suspect that Bruce Wayne's final (?) return as Batman will be equally hot. Watch Batman/Predator II: Bloodmatch. Judging from advance sign-ups I feel confident in saying that this will sell as well as its predecessor. However, considering the decidedly lack-luster reaction of Batman's Azrael as Batman, I have to question DC's insight when they bring back Azrael as a mini-series. We'll see

Dark Horse Comics: There is no doubt in my mind that STAR WARS: Dark Empire II will be extremely hot. Ever since the first Dark Empire story STAR WARS has become an increasingly hot property-the only exception being the STAR WARS: Droids series.

Image Comics: I suspect that Angela will be a hot mini-series. With Neil Gaiman writing, it may even pull in a few people who do not normally read Spawn or the other image titles.

Marvel Comics: Although I have repeatedly blasted "The Phalanx Covenant" in past reports, I am now ready to admit that it did do a good job of setting up fans for Generation X #1, which did extremely well. Now we find out that Generation X will last for all of four (count 'em-4!) issues and then be replaced by an old title that did not do well at all - New Mutants #101!! I love it!!

However, I will say that Marvel's idea to completely rearrange X-History (even if only temporarily) is daring. It certainly has generated plenty of excitement - both positive and negative - amongst fans that have generally had very little to be excited about lately. Watch out for X-Men Alpha. It will undoubtedly be the mega-seller of 1994.

I don't mention some of the "lesser" MARVEL titles very often, but I do need to mention that Captain America has been doing well lately.

Also, I and the staff have noticed that sales on all of the regular Spider-Man titles have been doing well lately. Customers seem to particularly like the stories about the clone. I have heard some very positive comments concerning his costume. This is particularly true of my older readers who say that the clone reminds them of the Spider-Man they knew as kids. Kids, on the other hand, don't seem to care as much for the clone. Spidey for all ages. Neat! (See, I can compliment Marvel when they do something right.)

Tekno-Comics: I am not sure what will happen with this new imprint. Their pre-publication ads have been very good. They have certainly chosen some top-notch "name" writers to begin their new line with. And what little I have seen of their art has been at least adequate if not exceptional.

However, as a retailer and businessman who depends upon comic sales for my livelihood, I am having trouble supporting a company that is also planning to compete directly with me through their own mail stores. Yeah, I have the same problem with Marvel, but (a) they haven't done it yet and (b) I probably wouldn't exist without Marvel (as much as I hate admitting it). Can the same be said for Tekno-Comics? Collectors need to ask themselves whether a company that has lukewarm (at best) retailer support will last long enough to get off the ground? Or will they end up selling their product only in their own limited chain of stores and through the mail order catalogs because the average retailer can't afford to support his competition? Just some food for thought, folks.

Small Press: I have definitely noticed a small upsurge in sign-ups for small, private press material such as Cerebus and Bone. I am not sure whether this is due to dissatisfaction with other companies or

an audience that is growing older and more mature, or simply new blood moving into the market. But it is happening.

Topps Comics: The Lone Ranger and Tonto continue to grow in sales.

Cards: Watch Fleer's Ultra X-Men Cards and STAR WARS oversized cards. Also, be prepared for STAR TREK card game to be released in November.

So, until next month... Hey, Hey! This is Book Trader Bill saying, "See ya next month!"

Hugh Sutton
Choo-Choo Comics
3611 Ringgold Rd
Chattanooga TN 37412
(615) 698-5584

Acquisitions: In September I traded an Eternal Warrior #1 (gold) and a Chaos Effect (gold) for a nice run of X-Men (98-300). I would do that any day. Also, I purchased an Astonishing Tales #25 (1st Deathlok), A Peter Parker run, A Nova (1st Series) run, scattered lower grade X-Men (GD-VG) #'s 27-58 (1st Havok in costume). I also picked up a giant-sized X-Men #1 (GD) and miscellaneous Thor's and Captain Marvel's that were too hard to resist.

Sales: Peter Parker #1 (NM) $45. Werewolf By Night #33 (VF) $22. Nova #1 (NM) $10. Amazing Spider-Man #149 (FI) $45, #150 (VF) $40, and #300 (VG) $20.

Independents: Leading the flock of "good?" Girls are Lady Death #1 (NM) $40 and $35 respectively, and Vengeance of Vampirella #1 (NM) firm at $12. Shi (#'s 1 and 2) seems to be in a sales slump. Late shipping has cooled off one of the summer's big hits.

Marvel: Generation X #1 was a complete sellout. We had three weeks of steady sales followed by a week of requests for the title. Definitely the most X-citing (AHEM) thing that Marvel has offered (quality-wise) since the Marvels Mini. Also worth a look—the Alice Cooper Books. I don't know how many people have complained about the lofty price tag. Still, if hundreds of customers will pay 40 bigones plus, for the Holo-Foil Glow-In-The-Dark She Vampire of Death #1, why not pay $5 for Gaiman/Zulli? It defies the imagination.

DC: Zero Hour was well received. With continuity now "written in stone," and some of the more pathetic titles revamped, look for an increase in sales. Superman/Batman are still the dominant forces, while Aquaman, New Titans, and Green Arrow of all things have seen a surge of current interest.

Image: Gen (13)-erating Spawntastic sales, but you can forget everything else.

Dark Horse: Movie licensing is moving, but (and this is a big but) if other retailers are not selling STAR WARS (toys/games/books) in their stores, then they are throwing money away! Star Wars anything will sell. It is a behemoth that can only get larger as 1997 approaches.

Other Stuff: Power Ranger toys and Magic the Addiction have both slowed considerably. A wise man might not invest too heavily in that stuff. Well, until the next Marvel-Mart, raising-our-prices because-you-demanded-it fiasco, take care!

Dan Fogel
Jim Pitts
Rick Calou
Comic Detectives
P.O. Box 1991
Berkeley, CA 94712
(510) 526-5329

Greetings once again from the original Comic Detectives, and a Happy Belated Thanksgiving to our cousins up North, and a Happy Early Thanksgiving to the rest of us North American types! As Ronald Wilson Reagan (666) almost said: "Well, here we go again!"

Silver Age

We recently sold, via mail order, a set of Captain Action 1-5, the fun DC series from 1968-69 that featured prime artwork from Gil Kane and Wally Wood. Due to the high nostalgia factor via its nature as a toy tie-in (and Superman cameo in #1), we predict a steady climb for this short-lived yet fondly-remembered title! The set sold as follows: #1 FN $20, #2 F+ $15, #3 FN $10, #4 GD $5, #5 F+ $15.

Bronze Age

We continue our righteous 20% off (current Overstreet Monthly prices) sale, including some earlier NM DC's: New Teen Titans (1st series) #'s 9,10,24,25,34, & Annual #1, and Tales of the Teen Titans #'s 42-44, 53-55, & Annual #3.

Modern Age

Yet more from our massive 20% off NM Overstreet sale (the bulk of which is from this era): yet more Titans, namely New Titans (2nd series) #'s 62-65, 76, 78 &79. Other results from this sale included Shazam! The New Beginning (more like New Blasphemy, we purists say!) mini-series #'s 2-4 and Starman (1st series) #'s 6,8,&14.

Toys

Continuing last month's cautionary advice regarding the Playmates Star Trek figures, wait for prices to settle down a month or two, and shop around.! Prices can and do vary widely on these items, so if you feel a compulsive urge to buy the very latest figures the first time you see them - hold your breath and count to 20 (or 10, if you smoke!)

There is a mercenary subculture of action figure dealers who haunt toy stores and chains like K Mart and Toys 'R Us, swooping down like vultures when the newest cases of toys arrive. Sometimes they even have help "on the inside," a friend who works there who will "stash away" the fewest allotted figures (i.e. Invisible Woman or Guinan) Then, that same weekend they'll sell them at the local con for inflated prices. Why? because they're "rare" or "scarce". Why? Because these scavengers bought them all up before Joe Collector or Joey Kid and his parents could get there and buy them at normal retail! Our advice? Wait, wait, wait, or at least shop around and compare prices. Try not to pay more than a coupie of bucks above chain store prices, if you really have to have it and couldn't find it at retail. We have been "underselling" most other dealers on some of these following items, because we prefer to sell a toy for a modest profit rather than not selling one for an inflated bounty! Klingon Warrior Worf, first set Captain Picard, Lieutenant Commander Data and Commander Riker, all MOC for $8.00 each. On the reviving Star Wars front, a 1978 R2D2 cookie jar NM in box sold for a reasonable $45.

Until next time, "Live the Force and may prosperity be with you!"

DON'T FORGET!

The ad deadline for the
1995 Overstreet Comic Book Price Guide
is November 15th!

Call (615) 472-4135 and reserve your ad space now!!

IF

you collect comics
1930s - 1970s
(also BLBs & Pulps)
you owe it to yourself
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INTRODUCTION TO COMIC PRICING

Welcome to another issue of *Overstreet's Comic Book Monthly*, the most accurate and dependable Price Guide magazine for comic books and non-sports cards in the nation!

About Pricing

The prices shown in the price guide section represent an honest and responsible evaluation of current market values. The prices represent an average of dealer retail prices compiled from data supplied by the network of Overstreet Advisors. Prices often vary widely from region to region because supply and demand factors often vary. Therefore, each buyer and seller should determine prices based on both prices listed here and regionally specific supply and demand factors. The prices, particularly on more expensive books, are a "moving average" of the market prices realized over the past month. Prices are constantly being recorded and averaged prior to the release of each issue. It is important for collectors to understand that since the Overstreet price is an average, it will never be the same as the highest or lowest most recent sale price. Collectors attempting to sell some or all of their acquisitions at a wholesale price to dealers should remember that dealers buy comics in order to resell them to other collectors. Dealers most always pay a higher percentage for issues which can be sold quickly and a much lower percentage for items in low demand. Dealers buy at a percentage that allows for their overhead, plus a fair margin of profit. Most will pay anywhere from 25-75% of the prices listed in this guide depending on inventory needs and local market conditions. However, material from the past 10 to 15 years is readily available and dealers may only offer a very small amount (20% or less) or may not be interested at all.

Pricing New Comics: This guide lists retail prices of most current comic books. The latest issues are usually listed at cover price, except in certain cases when market conditions warrant.

Pricing Lower Grades

Prices listed in this Guide are for comic books in Good (GD), Fine (FN) & Near Mint (NM) condition. The value of a comic in a lower grade is a specific percentage of the Near Mint value. To find the correct price spread for a specific book, consult the annual *Overstreet Comic Book Price Guide*. Please note, however, that price spreads vary, based on many factors, including demand, rarity in grade, and overall rarity.

Pricing Indicators

- ✣ An increase in price since last issue.
- ▫ A decrease in price since last issue.
- H A high demand issue.

Grading Comics

Grading a comic book is essentially describing its condition, which may range from absolutely perfect "newsstand" condition (MINT) to extremely worn, dirty, and torn (POOR). For a more detailed instruction on the art of grading comic books, consult *The Overstreet Comic Book Grading Guide* available in most book stores, comic specialty shops, or direct from Overstreet Publications.

Polybagged Comics

It is the official policy of Overstreet Publications to grade comics regardless of whether they are still sealed in their polybag or not. The polybag and its entire contents may be preserved so that all components of the original product remain together.

Restored Comics

Since this hobby began it has always been tempting for the dealer or collector to perform repairs on comic books. In the past, tape was used to seal tears, rips, loose covers, and centerfolds and spine reinforcement. It is now known that many tapes are very damaging to paper. Today, most repairs are done with neutral pH glues, special invisible papers, and webbing reinforcement.

For years now, comic books have had minor to major restoration work performed. It is very important for the novice collector to understand that most repaired/restored books are not worth the same as books in the same grade in their ***original*** condition. The more expensive the book, the more likely it has been restored. After restoration, these books are not actually in higher grades, but are altered lower grade books that are described by their **Apparent Grade**. Some books do need to be repaired and/or restored to prevent further deterioration.

Note: The lower the grade, the less objectionable repairs/restoration become. In fact, low grade books sell better when they have been cleaned to achieve a better visual appeal. Whenever possible, books should be examined very closely for repairs and restoration before purchase. Some of the major things to look for are: bleached/whitened pages and covers, trimmed pages and covers, spine and tear reinforcement, glue, replaced staples, replaced sections of the cover, wrinkles pressed from covers, recolored (color touch) and reglossed covers.

Dealers should disclose any known restoration at the time of sale. Any restoration is considered a defect because it is an alteration of the original condition of the book.

Grading Definitions

The two hardest parts of evaluating a comic book is being objective and knowing what characteristics to look for. Very Important: A book must be graded in its entirety, considering **all** defects. Do not grade the cover alone. A book in any of the grades listed must be in **Original Unrestored Condition**. Restored books must be described as such.

The grades and their numerical equivalents follow.

The Eight Nomenclature Grades And Their Numeric Range*

MINT (MT) (ONE 100-98)
Near perfect in every way. Only the most subtle bindery or printing defects are allowed. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimal fading. Corners are cut square and sharp. Staples are generally centered and clean with no rust. Cover is generally centered and firmly secured to interior pages. Paper is supple and fresh. Spine is tight and flat.

NEAR MINT (NM) (ONE 97-90)
Nearly perfect. Cover is flat with no surface wear. Cover inks are bright with high reflectivity and minimum of fading. Corners are cut square and sharp with ever so slight blunting permitted. Staples are generally centered, clean with no rust. Cover is well centered and firmly secured to interior pages. Paper is supple and like new. Spine is tight and flat.

VERY FINE (VF) (ONE 89-75)
An excellent copy with outstanding eye appeal. Sharp, bright and clean with supple pages. Pages and covers can be yellowish/tannish (at the least) but not brown and will usually be off-white to white.

FINE (FN) (ONE 74-55)
An exceptional, above average copy that shows minor wear but still relatively flat, clean and glossy with no subscription crease or brown margins. Typical defects include: light spine wear, minor surface wear, a light crease, minor yellowing/tanning to interior pages. Compared to a VF, cover inks are beginning to show a significant reduction in reflectivity but is still highly collectible and desirable.

VERY GOOD (VG) (ONE 54-35)
The average used comic book most commonly found. This comic shows moderate wear but eye appeal has not been reduced to the point that it is not desirable. One or two minor markings on cover or minor spine roll are allowed. Lightly creased along spine or extremities, subscription crease, loose centerfold, or minor chip or piece missing allowed.

GOOD (GD) (ONE 34-15)
This comic has all pages and covers, although there may be small pieces missing. Commonly creased, scuffed, abraded and soiled, but books in this grade are completely readable. Paper quality is low but not brittle.

FAIR (FR) (ONE 14-5)
Very heavily read and soiled, but still complete. Damaged beyond collectibility for most collectors, brings 30-50 per cent of the Good price.

POOR (PR) (ONE 4-1)
Sufficiently degraded so as to have little or no collector value. Often severely stained, abraded, defaced, or damaged beyond readability.

** The Numeric Ranges from Poor to Mint are further explained in The Overstreet Comic Book Grading Guide.*

Calculating the VG and VF Price:

To calculate the VG price, add the Good price to the Fine price and divide the total by two.
(GD + FN)/2 = VG

To calculate the VF price, add the Fine price to the Near Mint price and divide the total by two.
(FN + NM)/2 = VF

Action Comics #700 © DC

ABBOTT AND COSTELLO (TV)
Feb, 1968-No. 22, Aug, 1971 (Hanna-Barbera)
Charlton Comics

1	5.00	15.00	35.00
2	2.60	7.50	18.00
3–10	2.00	6.00	14.00
11–22	1.65	4.00	10.00

ACTION COMICS (Action Comics Weekly #601-642)
No. 202, Mar, 1955-Present
National Periodical Publ./DC Comics
1-Reprint (1986, 50¢-c) 0.50
202-220: 202-1st code approved issue 23.00 70.00 163.00 +
221-240: 224-1st Golden Gorilla story 18.00 55.00 128.00 +
241, 243-251: Last Tommy Tomorrow 14.00 43.00 100.00 +
242-Origin/1st app. Brainiac (7/54) 110.00 320.00 740.00 + H
252-Origin & 1st app. Supergirl; intro of new Metallo 120.00 360.00 840.00 + H
253-2nd app Supergirl 27.00 81.00 190.00 + H
254-1st meeting Of Bizarro & Superman 24.00 71.00 166.00 H
255-1st Bizarro Lois Lane 16.00 48.00 113.00 +
256-261: 261-Origin/1st app. Streaky the Super Cat 10.00 30.00 70.00
262, 264-266, 268-270 7.10 21.00 50.00
263-Origin Bizarro World 12.00 34.00 80.00 +
267-3rd Legion app. (8/59) 40.00 120.00 290.00
271-275, 277-282: 282-Last 10¢ issue 6.60 20.00 46.00 +
276-6th Legion app. 18.00 54.00 127.00 +
283-Legion Of Super-Villains app. 7.40 22.00 52.00 +
284-Mon-El app. 7.40 22.00 52.00 +
285-12th Legion app. (2/62) 7.40 22.00 52.00 +
286-289: 287-14th Legion app. 3.70 11.00 26.00
290(7/62)-17th Legion app; Phantom Girl app. 3.70 11.00 26.00
291, 292, 294-299 3.20 8.00 20.00
293-Origin Comet (Superhorse) 7.90 24.00 55.00
300-(5/63) 3.60 11.00 25.00
301-303, 305-308, 310-320 1.90 6.00 13.00
304-Origin/1st app. of Black Flame (9/63) 2.40 7.00 17.00
309-Legion app.; Batman & Robin-c & cameo 2.30 6.90 16.00
321-333, 335-340 1.70 4.00 10.00
334-Giant (6-20); o/r/origin Supergirl, Legion 2.70 8.00 19.00 +
341-345, 348-349-Batman x-over 1.20 3.00 7.00
347, 360 (Giants G-33 & G-45) 1.70 5.00 12.00
351-372, 374-380: 377-Legion begins 1.00 3.00 6.00
373-Giant Supergirl (6-57); Legion-r 1.50 4.00 9.00
381-424, 411-Eclipso origin-r 1.00 2.00 5.00
425-Adams art; The Atom begins 1.20 3.00 7.00
426-436, 438, 439, 432-1st SA Toyman 0.80 1.60 4.00
437, 443-(1/09 pgs. content) 1.00 3.00 6.00
440-1st Grell-a on Green Arrow 1.30 3.00 7.50
441-Grell-a on Green Arrow continues 1.00 2.50 6.00
442, 444-499: 484-40th anniversary issue 0.60 1.20 3.00
500-Superman life story (1:00, 68pgs) 0.60 1.20 3.00
501-581, 564-582: 521-1st app. Vixen 0.40 0.70 1.75
582, 583-Animal Man-c/stories (2 & 3/84) 1.00 2.60 6.25
583-Alan Moore scripts 1.30 3.00 7.50
584-Byrne-a begins; New Teen Titans app. 0.40 0.70 1.75
585-589: 588-1st app. Checkmate 0.20 0.40 1.00
590-(6/88, 84 pgs.) 0.90 1.70 4.25
591-640 (1.00, 52 pgs.); 611-614: Catwoman 0.30 0.60 1.50
600-Monthly issues, Perez-c/a, scripts begin 0.30 0.60 1.50
644-646, 648-651, 653-656, 658-660-Death of Lex Luthor
[illegible]-Supergirl; 679-Last 1.00-c 0.20 0.40 1.00
[illegible] 0.30 0.60 1.50
662-Superman reveals id to Lois Lane 0.70 1.40 3.50
667-(1.75, 52 pgs.) 0.40 0.70 1.75
680-682 0.30 0.50 1.25
683-Doomsday cameo 1.30 3.00 7.50 H
683-2nd & 3rd printings 0.30 0.50 1.25
684-Doomsday battle issue 1.30 3.00 8.00 H
685, 686-Funeral For A Friend issues; Supergirl app. 0.40 0.80 2.00
685-2nd & 3rd printings 0.30 0.50 1.25
687-(1.95)-Collector's Ed. w/die-cut-c 0.40 0.80 2.00
687-(1.50)-Newsstand Ed. w/mini-poster 0.30 0.60 1.50
688-699,701-703-(1.50): 688-Guy Gardner-c/s; 697-Bizarro-c/sty, 703-(9/94)-Zero Hour 0.30 0.60 1.50
695-(2.50)-Variant foil embossed-c 0.50 1.00 2.50
700-(2.95, 68 pgs.)-Fall of Metropolis pt. 1 0.60 1.20 3.00
6-(10/94) 0.30 0.60 1.50
704-11/94 0.30 0.60 1.50
Annual 1 ('87)-Arthur Adams-c; Batman app. 1.00 2.50 6.00
Annual 2 ('89, 1.75)-Perez-c/a 0.40 0.80 2.00
Annual 3 ('91, 2.00, 68 pgs.) 0.40 0.80 2.00
Annual 4, 5 ('92-'93, 2.50, 68 pgs.) 0.50 1.00 2.50
Annual 6 ('94, 2.95)-Elseworlds story 0.60 1.20 3.00

ACTION ZONE(CBS Presents...)
Oct, 1994 (Color, 36 pgs., Kmart giveaway)
Wildstorm Productions
1-Skeleton Warriors; Wildc.A.T.s & TMNT 0.20 0.40 1.00

ADAM-12 (TV)
Dec, 1973-No. 10, Feb, 1976 (Photo covers)
Gold Key
1 3.20 8.00 20.00
2–10 1.65 4.00 10.00

ADDAMS FAMILY (TV cartoon)
Oct, 1974-No. 3, Apr, 1975 (Hanna-Barbera)
Gold Key
1 5.10 15.00 36.00
2, 3 3.20 8.00 20.00

ADVENTURE COMICS
No. 200, May,1954-No. 503, Sept, 1983
National Periodical Publications/DC Comics
200 50.00 140.00 322.00 + H
201-208 31.00 93.00 217.00 +
209-Last pre-code; origin Speedy 31.00 94.00 220.00
210-1st app. Krypto (Superdog)-c/sty (3/55) 182.50 547.50 2190.00 + H
211-213, 215-229: 229-origin Krypto app. 24.00 73.00 170.00 H
214-2nd pre-app. Krypto 38.00 114.00 265.00 H
221-246 20.00 60.00 140.00
247-1st app. Legion Of Super Heroes (4/58) 270.00 800.00 2650.00 +
248-252, 254, 255: Green Arrow in all 14.00 43.00 100.00
253-Superboy/Robin first meet 21.00 63.00 148.00 +
256-Origin Green Arrow by Kirby 62.10 190.00 435.00 +
257-259 13.00 40.00 94.00 +
260-1st Silver Age origin of Aquaman (5/59) 60.00 190.00 450.00 + H
261-266, 268, 270: 266-(11/59)-Aquagirl tryout (origin/1st app.); not same as later character 10.00 30.00 70.00
267-2nd Legion Of Superheroes (12/59) 84.30 250.00 590.00 +
269-Intro Aqualad (2/60) 21.00 63.00 146.00 +
271-Origin Luthor retold 21.00 64.00 150.00
272-274, 276-280: 276-3rd Metallo 7.10 21.00 50.00
275-Origin Superman/Batman team retold 19.00 57.00 132.00 H
281, 284, 287-289: 288-Bizarro cover 7.10 21.00 50.00
282-5th Legion app.; intro/origin Starboy 15.00 45.00 105.00
283-Intro Phantom Zone 16.00 49.00 115.00
285-1st Tales of Bizarro World story in Adv. 12.00 36.00 85.00
286-1st Bizarro Mxyzptlk; Bizarro-c 11.00 33.00 78.00
290-8th Legion app., last 10¢ issue 16.00 47.00 110.00
291, 292, 295-298: 295-Bizarro-c 5.00 15.00 35.00
293-13th Legion app.; 1st Bizarro Luthor 9.30 28.00 65.00
294-1st Bizarro M. Monroe, Pres. Kennedy 9.30 28.00 65.00
299-1st Gold Kryptonite (8/62) 6.40 19.00 45.00
300-Legion series begins (9/62) 40.00 120.00 284.00 +
301-Origin Bouncing Boy 12.00 36.00 85.00
302-305: 303-1st app. Matter Eater Lad 7.90 24.00 55.00
306-310: 1st Legion of Substitute Heroes 5.70 17.00 40.00
311-320: 316-Origins & powers of Legion 4.30 13.00 30.00
321-Intro Time Trapper 3.60 11.00 25.00
322-330: 327-Intro Lone Wolf in Legion 3.10 9.40 22.00
331-340: 340-Intro/ Computo in Legion 2.80 7.10 17.00
341-Triplicate Girl becomes Duo Damsel 2.10 5.20 12.50
342-345, 347, 350, 351 1.60 4.00 9.50
346, 348, 349, 346-Intro Karate Kid 1.80 4.40 10.50
352, 354-360 1.30 3.30 8.00
353-Death of Ferro Lad in Legion 3.00 6.00 15.00
361-364, 366, 368-370 1.30 2.60 6.50
365, 367, 371, 372: 371-Intro Chemical King 1.50 3.00 7.50
373, 374, 376-380: 380-Last Legion in Adv. 1.30 2.60 6.50
375-Intro Quantum Queen & Wanderers 1.40 3.00 7.00
381-Supergirl begins (1st full length story, 6/69) 0.60 1.20 3.00
382-389, 391-400 0.50 0.90 2.25
390, 403-(80 pg. giants G-69 & G-81) 1.60 3.00 8.00
401, 402, 404-410: 409,410-(52 pgs.) 0.60 1.20 3.00
403-Giant G-81 (68 pgs.); Legion-r 1.30 2.60 6.50
411, 413, 418, 419: 411-415,417-420-(52 pgs.) 0.20 0.40 1.10
412-r/origin/1st Animal Man/Str. Adv. #180 1.00 2.00 5.00
414-r/2nd Animal Man/Str. Adv. #184 0.60 1.20 3.00
415, 420-Animal Man-r/Str. Adv. #190, 195 0.30 0.60 1.50
416-Giant DC-100 Pg. Super Spect. #10; G.A.-r 0.40 0.80 2.00
417-Vigilante; Frazetta Shining Knight-r 0.30 0.50 1.25
421-424, 424-Last Supergirl in Adv. 0.20 0.40 1.00
425-New look begins (change to adventure) 0.30 0.60 1.60
426-427, 431-458 0.20 0.40 1.00
428-1st app. Black Orchid (6-7/73) 1.50 3.00 7.50
429,430-Black Orchid-c/stories 0.80 1.50 3.75
459, 460-New Gods/Darkseid story concludes from New Gods #19 (4/59 is dated 9-10/78) w/o missing a month 0.70 1.40 3.50
461, 462, (68 pgs.)-Death of Earth II Batman 0.90 1.80 4.50
463-465: (1.00, 68 pgs.) 0.20 0.40 1.00
467-Starman by Dillon, Plastic Man begin 0.30 0.60 1.50
468-490: Last comic-size iss. 0.20 0.40 1.00
491-499: 491-100 pg. digests begin 0.20 0.50 1.20
500-All Legion reprints 0.30 0.60 1.60
501-503: Golden Age reprints 0.20 0.50 1.20

ADVENTURES INTO THE UNKNOWN
No. 51, Jan,1954-No. 174, Aug, 1967
American Comics Group
51(3-D effect-c/story)-Only white-c 20.00 60.00 140.00 H
52-58 (3-D effect-c/stories)-Black-c 18.00 54.00 126.00 H
59-3-D effect story only 12.00 37.00 86.00 H
60-Woodesque-s by Landau 7.10 21.00 50.00 H
61-Last pre-code issue (1-2/55) 6.90 21.00 48.00 H
62-70 4.30 13.00 30.00
71-98 2.90 9.00 20.00
91,96(/95 on inside),107,116-All contain Williamson-a 4.00 13.00 30.00
92-95,97-99,101-106,108-115,117-127 2.90 8.60 20.00
100 3.10 9.40 22.00
128-Williamson/Krenkel/Torres-c; last 10¢ 2.60 7.70 18.00
129-150 2.10 6.40 15.00
151-152: 152-Magic Agent app. 1.90 5.60 13.00
154-Nemesis begins (origin), ends #170 2.40 7.00 17.00
155-167, 169-174: 157-Magic Agent app. 1.90 5.60 13.00
168-Ditko-a(p) 2.60 7.70 18.00

ADVENTURES OF BOB HOPE, THE
No. 32, Apr-May, 1955-No. 109, Feb-Mar, 1968
National Periodical Publications
32-40: 32-1st code approved issue 8.00 24.00 56.00
41-50 6.60 20.00 46.00
51-70 4.30 13.00 30.00
71-93, 95-105: 95-1st monster issue (11/65) 2.10 6.40 15.00
94-Aquaman cameo 2.40 7.30 17.00
106-109-Monster-c/stories by N. Adams-c/a 4.00 12.00 28.00

ADVENTURES OF CYCLOPS AND PHOENIX
May, 1994-No. 4, Aug, 1994 (2.95, color, mini-series)
Marvel Comics
1-4-Characters from X-Men 0.60 1.20 3.00

ADVENTURES OF JERRY LEWIS, THE (Advs. of Dean Martin & Jerry Lewis No. 1-40) (See Super DC Giant)
No. 41, Nov, 1957-No. 124, May-June, 1971
National Periodical Publications
41-60 4.30 13.00 30.00
61-80: 68, 74-Photo-c 3.30 10.00 23.00
81-91,93-96,98-100: 89-Bob Hope app 2.00 6.00 14.00

97-Superman cameo	2.90	8.60	28.00
97-Batman/Robin x-over; Joker-c/story	3.90	12.00	27.00
101, 103, 104-Neal Adams-c/a	3.00	9.40	22.00
102-Beatles app.; M. Adams-c/a	3.70	11.00	26.00
105-Superman x-over	2.30	7.00	16.00
106-111, 113-116	1.10	2.70	6.50
112-Flash x-over	2.30	6.90	16.00
117-Wonder Woman x-over	1.50	3.80	9.00
118-124	1.00	2.00	5.00

ADVENTURES OF MIGHTY MOUSE (Formerly Mighty Mouse)
No. 166, Mar, 1979-No. 172, Jan, 1980
Gold Key

168-172	1.00	2.50	6.00

ADVENTURES OF SUPERMAN (Formerly Superman)
Jan, 1987-Present
DC Comics

424	0.40	0.80	2.00
425-449; 449-Invasion	0.40	0.70	1.75
450-453; 453-Superman/Flash race	0.30	0.60	1.50
464-Lobo-c/app. pre-dates Lobo #1	0.60	1.60	4.00
465-479; 481-491; 491-Last $1.00-c	0.20	0.40	1.00
480-(1.75, 52 pgs.)	0.40	0.70	1.75
492-495	0.30	0.50	1.25
496-Doomsday cameo	1.00	2.50	6.00
496, 497-2nd printings	0.30	0.50	1.25
497-Doomsday battle issue	1.00	2.50	6.00
498, 499-Funeral for a Friend; Supergirl app.	0.60	1.20	3.00
498-2nd & 3rd printings	0.30	0.50	1.25
500-(2.95, 68 pgs.)-Collector's Ed. w/card	0.60	1.20	3.00
500-(2.50, 68 pgs.)-Reg. Ed. w/different-c	0.50	1.00	2.50
500-Platinum Edition	14.00	42.00	98.00 -
501-(1.95)-Collector's Ed. w/die-cut-c	0.40	0.80	2.00
501-(1.50)-Regular Ed. w/mini-poster, diff.-c	0.30	0.60	1.50
502-518, 502-Supergirl-c/story. 508-Challengers of the Unknown app.			
510-Bizarro-c/story. 518-(9/94)-Zero Hour	0.30	0.60	1.50
505-(2.50)-Hole-graphx foil-c ed.	0.50	1.00	2.50
0-(10/94)	0.30	0.60	1.50
Annual 1 ('87)-Starlin-c & scripts	0.30	0.60	1.40
Annual 2 ('90)-Lobo app.	0.40	0.80	2.00
Annual 3 ('91, 2.00)-Armageddon 2001	0.40	0.80	2.00
Annual 4 ('92, 2.50)-Guy Gardner/Lobo c/story	0.50	1.00	2.50
Annual 5 ('93, 2.50)-Bloodlines Earthquake	0.50	1.00	2.50
Annual 6 ('94, 2.95, 68 pgs.)-Elseworlds story	0.60	1.20	3.00

ADVENTURES OF THE FLY (The Fly #1-6; Fly Man #32-39)
Aug, 1959-No. 30, Oct, 1964; No. 31, May, 1965
Archie Publications, Radio Comics

1-Shield app.; origin The Fly; S&K c/a	50.00	150.00	380.00	+ H
2-Williamson, S&K	31.00	94.00	220.00	+ H
3-Origin retold	25.00	75.00	175.00	H
4-S&K-c; Powell-a, Shield x-over	12.00	36.00	85.00	
5-10: 7-1st S.A. app. Black Hood. 8-1st S.A. app. Shield (also in #9)	8.00	24.00	55.00	
11-13, 15-20: 20-Origin Flygirl retold	5.00	14.00	32.00	
14-Intro & origin Flygirl	6.40	19.00	45.00	
21-30: 30-1st S.A. app. Comet	3.10	9.40	22.00	
31-Black Hood, Shield, Comet app.	3.60	11.00	25.00	

ADVENTURES OF THE JAGUAR, THE
Sept, 1961-No. 15, Nov, 1963
Archie Publications (Radio Comics)

1-Origin & 1st app. The Jaguar	17.00	51.00	120.00
2, 3: 3-Last 10¢ issue	8.60	26.00	60.00
4-6: Catgirl app.	5.70	17.00	40.00
7-10	4.00	12.00	28.00
11-15: 13, 14-Catgirl, Black Hood app.	3.10	9.40	22.00

AGENT THREE-ZERO
Sept, 1993 (3.95, color, 52 pgs.)
Galaxionovels,Inc
1-Polybagged w/card & mini-poster; Platt-c/a (1st work)

	0.80	1.60	4.00

AGE OF THE REPTILES
Nov, 1993-No. 4, Feb, 1994 (2.50, color, limited series)
Dark Horse Comics

1-4	0.50	1.00	2.50

AKIRA
Sept, 1988-No. 33, 1992 (3.50, color, deluxe)
Epic Comics

1	2.10	6.40	15.00
1, 2-2nd printings	0.70	1.40	3.50
2	1.50	3.80	9.00
3–5	1.30	3.10	7.50
6–15	0.90	2.30	5.50
16-33: 17-Begin 3.95-c	0.70	1.40	3.50

ALBEDO
Apr, 1983-No. 14, Spring, 1989 (B&W)
Thoughts And Images

0-Yellow cover; 50 copies	6.40	19.00	45.00
0-White cover; 450 copies	5.00	15.00	35.00
0-Blue, 1st printing, 500 copies	2.20	5.40	13.00
0-Blue, 2nd printing, 1000 copies	1.30	3.30	8.00
0-3rd print	0.40	0.80	2.00
0-4th print	0.20	0.50	1.20
1-Dark red; 1st app. Usagi Yojimbo	1.60	3.90	9.75
1-Bright red	1.60	3.90	9.75
2	1.00	2.50	6.00
3–14	0.40	0.80	2.00

ALBEDO ANTHROPOMORPHICS
Spring, 1994 (2.95, color)
Antarctic Press

V3#1-Steve Gallacci-c/a	0.60	1.20	3.00

ALIENS, THE (Captain Johner and...)(Also see Magnus Robot Fighter)
Sept-Dec, 1967; No. 2, May, 1982
Gold Key

1-Reprints from Magnus #1,3,4,6-10, all by Russ Manning	2.10	6.40	15.00
2-Same contents as #1	0.80	1.60	4.00

ALIENS (Also see Dark Horse Presents #24)
May 1988-No. 6, July, 1989 (1.95, B&W, mini-series)
Dark Horse Comics

1-1st appearance Aliens in comics	5.00	15.00	35.00
1-Second printing	1.50	3.80	9.00
1-Third - Sixth printings	0.40	0.80	2.00
2	3.60	11.00	25.00
2-Second printing	0.80	1.60	4.00
2-Third printing	0.40	0.80	2.00
3	1.70	5.10	12.00
4	1.30	3.30	8.00
5, 6	1.00	2.50	6.00
3-6: 2nd printings	0.40	0.80	2.00
Aliens Mini Comic 1 (2/89, 4x6")-Included in Aliens Portfolio	1.70	4.00	10.00
Aliens Platinum Edition (See Dark Horse Presents...)			

ALIENS
V2 #1, Aug, 1989-No. 4, 1990 (2.25, color, mini-series)
Dark Horse Comics

V2 #1	1.70	5.00	12.00
V2 #1-2nd printing ('90, 2.25)	0.50	0.90	2.25
2-4	1.00	2.50	6.00

ALIENS: COLONIAL MARINES
Jan,1993-No. 10, July, 1994 (2.50, color, limited series)
Dark Horse Comics

1–10	0.50	1.00	2.50

ALIENS: EARTH ANGEL
Aug, 1994 (2.95, color, one-shot)
Dark Horse Comics

nn-Byrne-a/story; wraparound-c	0.60	1.20	3.00

ALIENS: EARTH WAR
June, 1990-No. 4, Oct, 1990 (2.50, color, limited series)
Dark Horse Comics

1-Sam Kieth-a(p) in all	1.70	4.00	10.00
1-2nd print	0.50	1.00	2.50
2	1.30	3.30	8.00
3, 4	1.10	2.70	6.50

ALIENS: GENOCIDE
Nov, 1991-No. 4, Feb, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4-Suydam painted-c; 4-Wraparound-c; pull-out poster	0.50	1.00	2.50

ALIENS: HIVE
Feb, 1992-No. 4, May, 1992 (2.50, color, mini-series)
Dark Horse Comics

1-4: Kelley Jones-c/a in all	0.50	1.00	2.50

ALIENS: LABYRINTH
Sept, 1993-No. 4, Jan, 1994 (2.50, color, mini-series)
Dark Horse Comics

1-4: 1-Painted-c	0.50	1.00	2.50

ALIENS: MUSIC OF THE SPEARS
Jan, 1994-No. 4, Apr, 1994 (2.50, color, limited series)
Dark Horse Comics

1–4	0.50	1.00	2.50

ALIENS/PREDATOR: THE DEADLIEST OF THE SPECIES
July, 1993-Present (2.50, color, limited series:12)
Dark Horse Comics

1-7-Bolton painted-c; 1-3-Guice-p	0.50	1.00	2.50
1-Embossed foil platinum ed. no price/no ads	4.30	13.00	30.00

ALIENS: ROGUE
Apr, 1993-No. 4, July, 1993 (2.50, color, mini-series)
Dark Horse Comics

1–4	0.50	1.00	2.50

ALIENS: SACRIFICE
May, 1993 (4.95, color, one-shot, 52 pgs.)
Dark Horse Comics
nn-Peter Milligan scripts; painted-c/a | 1.00 | 2.00 | 5.00

ALIENS: SALVATION
Nov, 1993 (4.95, color, one-shot)
Dark Horse Comics
nn-D. Gibbons script | 1.00 | 2.00 | 5.00

ALIENS: STRONGHOLD
May 1994-No. 4, Sep, 1994 (2.50, color, mini-series)
Dark Horse Comics

1–4	0.50	1.00	2.50

ALIENS VS. PREDATOR (See Dark Horse Presents #36)
June, 1990-No. 4, Dec, 1990 (2.50, mini-series, color)
Dark Horse Comics

1	1.70	5.00	12.00
1-2nd printing	0.50	1.00	2.50
0-('2/90, 1.95, B&W)-r/DHP 34-36	2.10	6.40	15.00
2, 3	1.50	3.80	9.00
4-Dorman painted-c	1.00	2.00	5.00

ALIEN 3
June, 1992-No. 3, Aug, 1992 (2.50, color, mini series)
Dark Horse Comics

1-3-Suydam painted-c	0.50	1.00	2.50

ALIEN WORLDS
Dec, 1982-No. 9, Jan, 1985
Pacific Comics/Eclipse

1	0.30	0.60	1.50
2-9: 2, 4-Dave Stevens-c/a	0.20	0.40	1.00
3-D No. 1-Art Adams 1st pub. art	0.60	1.20	3.00

Aliens: Earth Angel
© Twentieth Century Fox

LETTERS TO THE EDITOR

Subtle Hitler Covers

I enjoyed seeing a story on Hitler Covers in your monthly. Remarkably, I have found that these W.W.II covers provide some level of credibility to the "saneness" of comic book collecting to the general public. This, I might add, is frequently a difficult feat in my profession. I have yet to meet a non-collector who was not intrigued and fascinated by these books, the patriotism they exude and the history lessons that they contain. Being a DC collector, I would be remiss not to share with

© DC

others what I think is one of the most subtle and interesting Hitler covers of the Golden Age. Look carefully at the cover of More Fun Comics #75. The picture falling off of the wall of the room into which Dr. Fate is entering (by crashing through a skylight) is that of Adolph Hitler. The Crooks in the room are actually Nazi spies complete with binoculars and short-wave radio. This epitomized the subtle nature of the DC W.W.II covers between 1939 and early 1941 (in contrast to those produced by Timely and other less "conservative" companies). These "subtle" DC W.W.II covers are an interesting part of American history and characterize the complex atmosphere of the early period before we formally declared war on Germany.

Patrick M. Kochanek, M.D., Pennsylvania

More Hitler Covers

Many thanks to Steve Gentner for his Hitler cover photo gallery and almost comprehensive list of old Aldoph's cover appearances in Overstreet's Monthly #19. There are just a few others I can think of off the top of my head. They include:

Four Favorites #1 - This cover is unique in that Hitler actually makes not one, not two,

© Facett

© Ace Mag.

© Quality

not even three, but four appearances on this single cover. He's elbowed by the Raven, kicked in the pants by Lightning, punched by Vulcan, and stepped on by Magno and Davey (that's right, Magno and Davey) as they hold the American flag and salute.

Master Comics #29 - This is a beautiful Mac Raboy cover showing an extremely uncomfortable Adolph being swatted in the pants with a leather belt by Captain Marvel Jr.

National Comics #38 - Who better to clobber Hitler (as well as Hirohito and Mussolini) than the main man, Uncle Sam himself! On this cover, Sam and his trusty sidekick Buddy stand triumphant over the knocked out bodies of the axis leaders and give us the V for Victory sign.

National Comics #39 - Yes, he made the cover two months in a row. Enough of this kick in the pants stuff. This cover shows Uncle Sam flipping Adolph head over heals in the air. The look of astonishment on Hitler's face is priceless.

Real Life Comics #3 - Never has Hitler looked so evil. So sinister. I believe this cover was done by Alex Schomburg, and shows a fifty foot Adolph standing on a world ravaged by war. And that's not all. It gets even better. He's glaring right at us, holding a just fired Luger in his right hand, and a human skull in his left. To top it off, written in blood in the sky behind him are the words of "EMPEROR OF HATE!" It just doesn't get any better than that.

I'm sure there has to be others as well. I'd like to welcome other readers to write in with any other examples they can think of. Let's see if we can compile a complete list. Best Wishes,

Jeff Delaney, California

Two Yes Votes

Pat Calhoun's "discovery" piece on Dell's from the dark side was really great. Ever since we started reading his column back in issue #1 our knowledge of comics has expanded (along with our want list). Will Pat be writing for the upcoming revival of Comic Book Marketplace? We vote yes!

Ian & Alicia Wilson, Connecticut

All signs point to yes!

Some Such Nonsense

Card Sharks has become one of your best columns lately… I think it ought to get at least four pages! I also like Flix & Pix except for the name. The word "pix" always reminds me of those dumb girl teeny-bopper magazines that would always say "LATEST PIX INSIDE" or some such nonsense. Even if the title stinks, Jake's writing is great! Just one more thing. Jim Callahan is a really great artist and I now collect everything of his I can get my hands on. Thanks for the great intro to his work. Tell him to do a set of Callahan Trading Cards! I'll buy them. As always Gary, your magazine is the best. Make Mine Overstreet.

Robert A. Hutchinson, Colorado

Crowning Achievement!

Stupendous! Colossal! The Gold & Silver Overstreet Comic Book Quarterly #6 is by far your greatest achievement yet! Never before has such a multitude of finely written articles fallen before my eyes! This magazine gets better every issue. What a fascinating article on Schomburg! Great going, Scotty! Hey kids, check out that cover on page 53… that's the Exciting Comics #28 not pictured in the Gerber photo-journal. What a cover!

Kudos to David Noah on his scarcity article on Planets. Scarcity can become an extremely powerful driving force behind demand of certain comics. You can bet many more collectors will be keeping their eyes peeled for these two Planet issues. Hope you stocked up, Dave!

But the crowning achievement was Jon Berk's article on the one, the only… Lamont Larson!, Boy, WHAT-A-FIND! Fans will be talking about this one for a long time to come. We can now close the books on this mystery. Kind of like the Fawcett ash can of Whiz/Thrill/Flash #1 that was finally discovered about ten years ago. Pat yourself on the back, Jon! You deserve it!

Great job on my Aquaman article, guys! My hat is off to Pat Calhoun who, as usual, does a great job juggling my (and everyone elses') articles while editing them at the same time. Keep up the good work, Pat. We're a-rootin' for ya.

Wait! What's this? The CBM returning? Articles on a monthly basis? What more could one ask for? Fans have been screaming for a monthly for quite a while (myself included) and I feel this will turn out to be a wise move. I wait with baited breath for the first monthly issue.

As always I remain a humble follower of the great Overstreet. Until next issue!.

Matt Nelson, Louisiana

If you'd care to write, send your comments to:

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or FAX us at (615) 479-8156

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